

THE EAST ARCHITECTS NEWSPAPER

15_10.03.2012

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COURTESY NYC MAYOR'S OFFICE

MEMORIAL SLOAN-KETTERING AND CUNY COLLABORATE ON TWO NEW TOWERS ALONG MANHATTAN'S EAST RIVER

THE EAST RIVER TREATMENT

Manhattan's East Side, already no stranger to hospitals, is about to play host to two new innovative medical towers. Memorial Sloan-Kettering Cancer Center (MSK) and CUNY's Hunter College have partnered on the projects, which will add more than a million square feet of academic, research, and patient care facilities to the city's premier healthcare corridor. Designed collaboratively

by Perkins Eastman and Ennead Architects, the buildings will seek to fulfill the evolving needs of the industry by placing a premium on adaptability.

"These buildings by their very nature have to be flexible. Floor plates and layouts have to accommodate a good deal of change over time," said Brad Perkins, chairman at Perkins Eastman. **continued on page 12**



THE METROPOLITAN MUSEUM/OLIN

THE MET PLAYS NICE WITH NEIGHBORS IN EFFORT TO STAY ON SCHEDULE

PLAZA FLEX

In an effort to get shovels in the ground on time, the Metropolitan Museum of Art agreed to strike plans to place

refreshment and ticketing kiosks on their \$60-million plaza renovation designed by OLIN. "The kiosks have

been withdrawn from the plan, but we have reserved the right to reintroduce them after watching the plaza in operation," said Harold Holtzer, senior vice president of external affairs for the Met. **continued on page 5**



COURTESY GOODY CLANCY

GOODY CLANCY'S MASTERPLAN FOR DREXEL UNIVERSITY GIVES PHILLY A WHOLE NEW NEIGHBORHOOD

TAKIN' IT TO THE STREETS

Drexel University is primed for a growth spurt. The institution has announced the completion of a masterplan that will guide the next 20 years of development on its campus in West Philadelphia. Devised by a **continued on page 6**

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BEN RITTER

TONY GOLDMAN, 1943-2012

Tony Goldman—developer, connoisseur of history, patron of contemporary art—was a rare and exciting client from an architect's perspective. I imagine that as a friend, a status to which I aspired, he was even better. The loss we feel from his absence, personally and professionally, is huge.

He has been routinely described as a visionary and over the course of 40 years his pioneering projects in SoHo and South Beach (just to name two) cement that reputation. He saw the possibility of renewal in moribund neighborhoods before the potential became clear to others and his insight was especially acute in regards to hiding-in-plain-sight architectural quality. I've heard others describe his incredulity at the beautiful loft buildings he was able to buy in the 1970s. I gather that **continued on page 4**

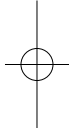
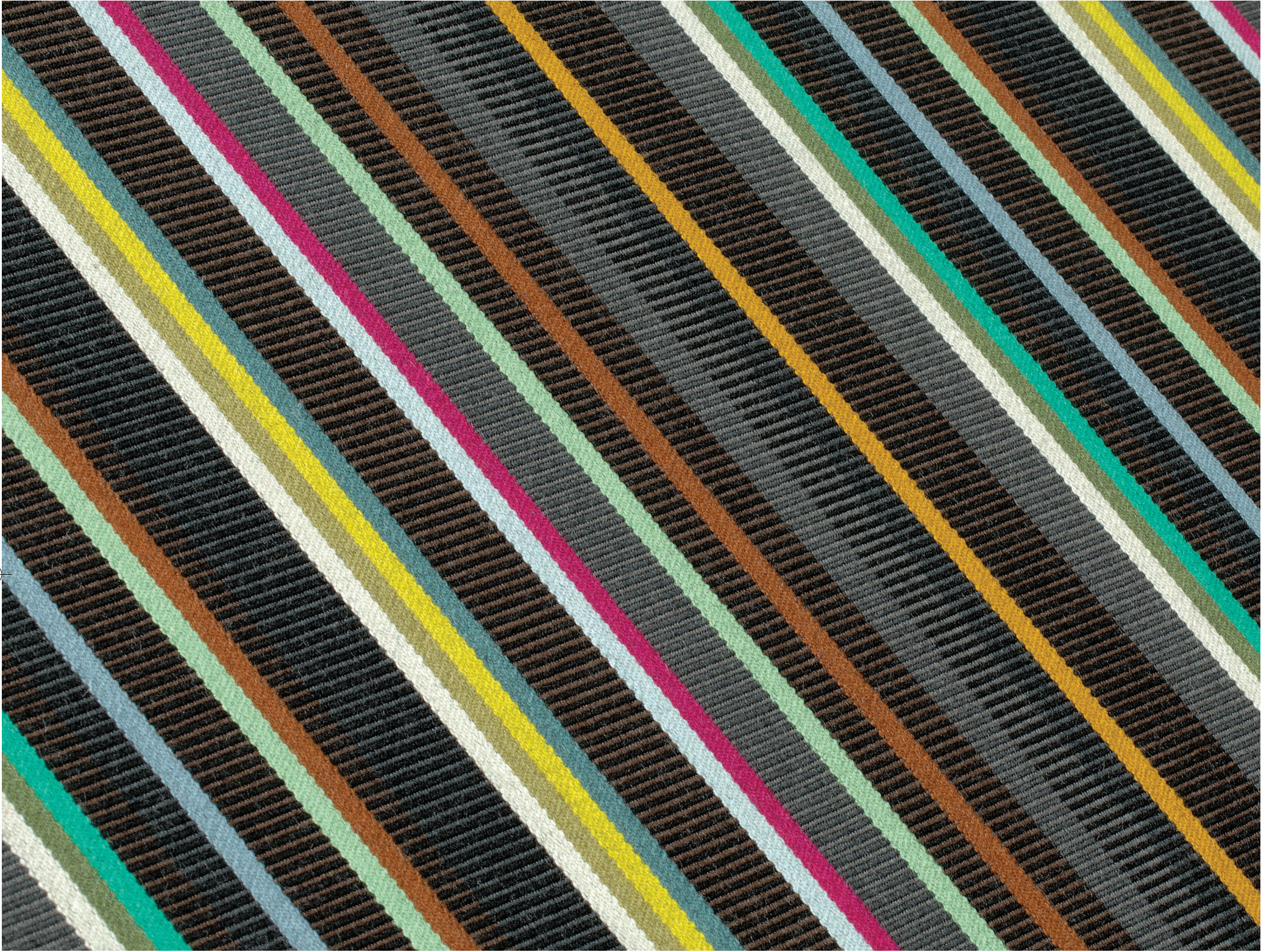
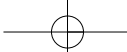
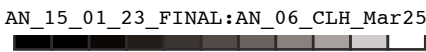


EDMOND SUMNER

CHECK OUT DAVID ADJAYE'S DAZZLING NEW D.C. LIBRARIES. SEE PAGES 16-17.

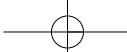
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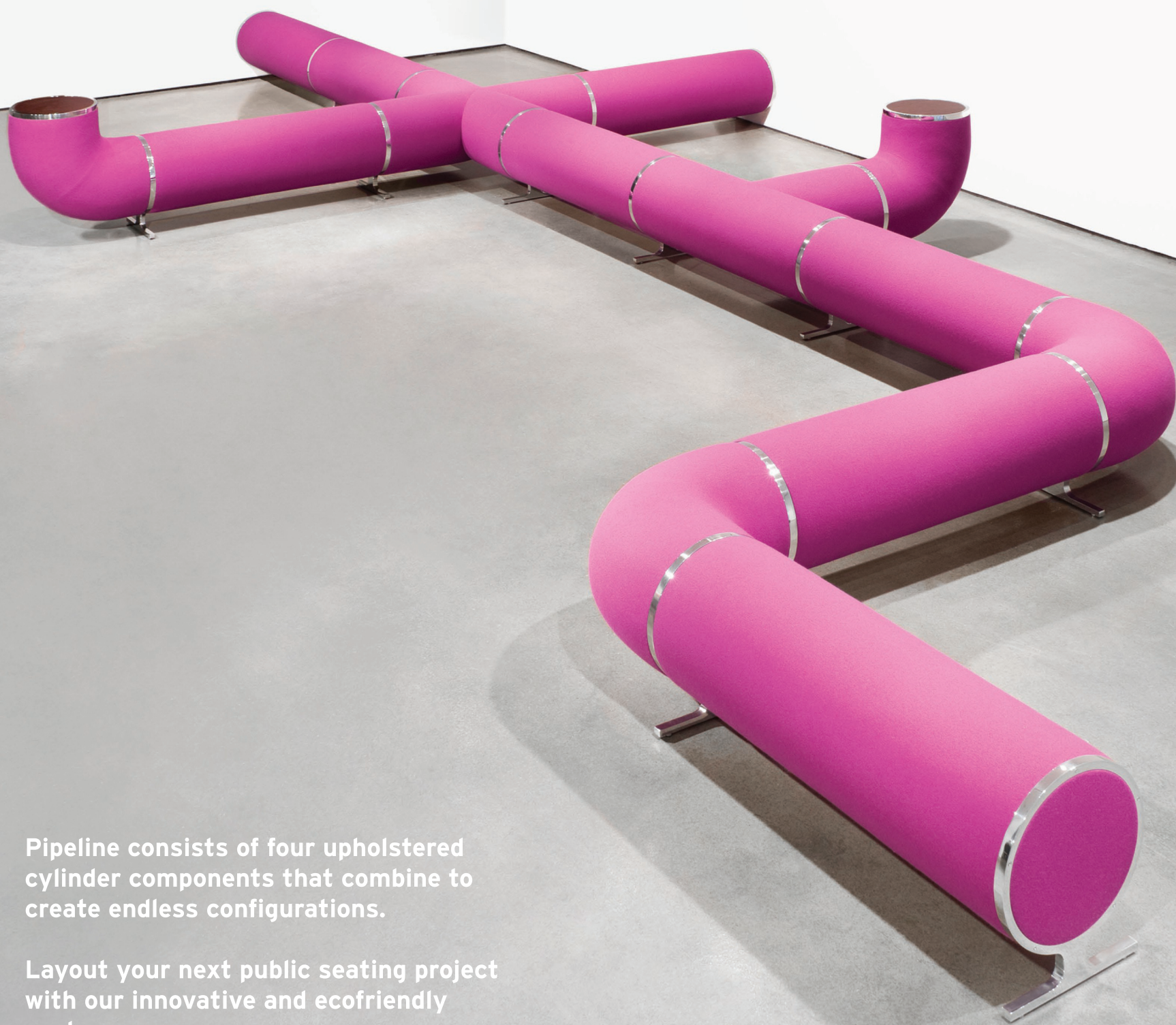


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PLANNING FROM THE PLAZA TO THE PLATE

Mayor Bloomberg's administration has taken a famously fine-grained approach to transforming the city, from infrastructure and streetscapes to the super-sized soda and smoking bans. Despite the naysayers and complainers—and his administration's occasionally tin-eared tone—these changes have been overwhelmingly positive for the city. Many of the city's sustainability and public health goals dovetail. Promoting welcoming public space, an active populace, multimodal transportation, and access to healthy foods mean a more resilient, vibrant, and attractive city for residents, visitors, and businesses.

New York's greenmarkets have long played a role in boosting the city's green and health agendas. While the markets continue to grow and expand into new neighborhoods and organizers work to attract buyers beyond affluent foodies, most of these markets remain somewhat rag-tag, once a week affairs.

New York is a vast and largely rural state, and much of upstate is struggling economically. Agriculture, however, is an expanding sector, however modestly. Small farms are returning to the Hudson Valley, the Catskills, and regions to the north. According to the *Times*, the most recent agricultural census shows a small increase in the overall number of farms, the first such increase in 80 years. Agriculture itself is no economic savior, but as a part of a larger system of upstate tourism and downstate dining dollars, it is one that should be taken seriously and invested in with public and private funds

The next mayor and Governor Cuomo should work to craft a statewide plan linking upstate farms with downstate markets (as well as urban markets upstate). Adopting the best aspects of Bloombergian benchmarking, the plan should be followed by implementation and results should be tabulated according to a legible timeline. Comprehensive land-use and infrastructure planning, as well as architecture and urban design, have a central role to play. Regional processing plants for meat, dairy, and produce—perhaps developed through co-op models or in public/private partnerships—would allow growers to create value added goods available all year. Statewide land-use planning should support open space conservation, and transportation planning should help growers bring their goods to market efficiently.

Here in the city, we need a brick and mortar (or glass and steel) year-round regional food market/hall. Several groups have been promoting such ideas during Bloomberg's terms, such as the New Amsterdam Market, as well as a development plan for a year-round market in the Battery Maritime Building. The New Amsterdam Market is working to reuse the empty Fulton Fish Market building in the South Street Seaport for just such a use. That is a worthy effort that deserves support. But in a city of nine million, that doesn't seem to be nearly enough. Each borough could certainly sustain its own market (as well as upper Manhattan). These should be well-designed, gracious public spaces worthy of New York's world-class food culture, and reflective of our leadership in public health innovation and sustainable urbanism. **ALAN G. BRAKE**

25 Bond Street, a development by Goldman Properties.



COURTESY BKS&K

TONY GOLDMAN, 1945-2012 continued from front page when he fell for the character of a building or neighborhood he acted with infectious confidence. In late 2004 I experienced that confidence when he laid out his thoughts for a new building at 25 Bond St. This time, the setting wasn't an overlooked neighborhood, but his appreciation for the street's history and vitality was riveting. Looking toward the Bowery he said, "This is the balls of New York!" I thought, "Wow, not your usual marketing slogan."

In his approach to the project, he pushed everyone to think hard, very hard, and to pitch bold ideas. Speaking of his goals for the building, he said, "Whenever you go into grand homes, you notice that the walls are thicker, the doors are bigger, and the ceilings are higher. I want that here." Indeed, when you worked with Tony, life was a little thicker, bigger, and higher. Achieving something grand, even great, became more possible than usual.

He wasn't grandiose or at all pompous. He could be brash, but arguably had earned the right to be dismissive of people who questioned his insight. Yet, at least during the course of our project, he never was. Characteristically, the start of construction was marked by a kick-off speech at the job site, mandating civility and respect among all parties. He meant it, and it worked.

He was always restless, those who worked with him said, and it is not easy to imagine him resting now. I'm told the original layout of his office in the SoHo Building included a rollerblade loop and that he used it often. In the rest of his life loops were not his forte. He always seemed ready to roll in a new direction, loathe to circle back and repeat.

Above all he tried to imbue everything with artistry. The artwork emanating from SoHo drew him there and the murals that comprise his Wynwood Walls project in Miami show his mature vision of art as integral to neighborhood life. The sidewalk at our 25 Bond project is a small, emphatic measure of his commitment to art in the public realm. The building was almost done, the units mostly sold. He began a seemingly quixotic quest to persuade his purchasers, his architects, the Public Design Commission, and the Department of Transportation to support a commissioned work by the artist Ken Hiratsuka—part of a solid granite sidewalk he, Ken, and ultimately all of us envisioned and now treasure. I urge everyone to go stand on one of those 8-inch-thick slabs and marvel, thinking of Tony and his magnificent life.

HARRY KENDALL IS A PARTNER AT BKS&K IN NEW YORK.

LETTERS

IKE LIKES TRANSPARENCY

The article entitled "The Gatekeepers" (AN 13_09.05.2012) was highly informative about the issues associated with selecting an architect for a major commission. However, the author was incorrect in characterizing the process for selecting the designer of the Eisenhower Memorial as "opaque" and "by invitation only."

The Eisenhower Memorial Commission

used the GSA "Design Excellence Program" highlighted in the article. The opportunity to design the memorial was open to any architect or landscape architect whose portfolio of work demonstrated an ability to handle a large multi-faceted project in a complex urban environment. The Commission made a great effort to alert the architectural community about the unique opportunity. In addition to being posted on

the government's FedBizOpps.gov website, the notice was advertised on both the American Institute of Architects and American Society of Landscape Architects sites. No invitations were issued.

Thank you again for the informative story.

DANIEL J. FEIL
EXECUTIVE ARCHITECT
EISENHOWER MEMORIAL COMMISSION

SCOTCH ON THE ROCKS

RMJM may have been pushed into a corner financially over the last few years, but the firm is coming out swinging, with talking points that channel the British Bulldog himself, **Winston Churchill**. In a recent interview with *Forbes.com*, **RMJM** CEO **Peter Morrison** counts Churchill's famous "We shall never surrender" speech as a source of inspiration and has taken to referring to the firm's offices as "the War Rooms." When asked about his goals, Morrison said, "Success, at all costs. We have sacrificed much, invested heavily, and we now find ourselves in a strong position post-recession with a global platform poised to support clients in all corners of the Earth." If the **RMJM** outlook doesn't improve, we wouldn't be surprised if the Scottish management takes it up a notch by donning blue and white face paint, *Braveheart*-style.

GOLDEN CARBUNCLE

Speaking of Scotch, the famous clipper ship **Cutty Sark** was recently rehabilitated by **Grimshaw Architects**, who also built an exhibition hall around the vessel. The project, which opened in April, has just received the dubious distinction of winning *Building Design's* 2012 Carbuncle (a.k.a. "ugliest building") Award. Parked in Greenwich, England and categorized as a World Heritage site, the ship now floats on a blue glass base intended to suggest water. But the resulting effect is more *bateau-en-gelée*, prompting *BD* executive editor **Ellis Woodman** to write that the project had "the best of intentions and yet has tragically succeeded in defiling the very thing it set out to save."

FONDANT FOUNDATIONS

It's probably best to eat before you get to the to the new **Barclays Center**—a can of Red Bull and a bag of chips will set you back almost \$12. But at a recent sneak peek of the arena guests were treated to complimentary hors d'oeuvres, an open bar, and an up-close look at the intricate and oddly sweet-smelling building model—wait, that's no model, that's a cake! The confection was a tour de force by Brooklyn-based **BCakeNY**, who carefully rendered the delicious-looking Core-ten exterior in chocolate and cinnamon, "Your cake looks better than the actual building!" wrote one of **BCakeNY's** Facebook fans. Take note architects—a model of devil's food rather than foam core might be just the thing for your next community board meeting.

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> **JUVIA**
1111 Lincoln Road
Miami
Tel: 305-763-8272
Architect: Alejandro Barrios-Carrero

MICHAEL STAVARIDIS

Guests at **Juvia**—Miami's new penthouse restaurant that tops off Herzog & de Meuron's parking garage on Lincoln Road—can ride up nine stories in a private elevator to the spacious rooftop bar and eatery by Venezuelan architect and interior designer Alejandro Barrios-Carrero. An impressive group of designers from all over the world worked on the interior, but with its white and purple color scheme, modern furnishings, and expansive ocean views, **Juvia** is still 100 percent Miami Beach.

French vertical garden guru, Patrick Blanc, sets the mood with a 22-foot-high, Amazon-inspired, soil-less plant wall lush with greenery native to South Florida. Natural, yet modern, elements continue throughout the 10,000-square-foot space with limestone tabletops, a communal bar-height table made from petrified wood, white oak dining tables by Piero Lissoni, and hand-woven chairs by Patricia Urquiola, all lit by renowned lighting designer Thomas Patterson. A long rectangular water feature divides the outdoor area—a simple, restrained fountain that flows gently over a minimalist horizontal slab. When the weather is less than tropical, Barrios-Carrero's trackless, retractable roof enables year-round terrace dining, affording guests a sweeping view of Miami Beach even in the chilliest of 80 degree winters. **PERRIN DRUMM**



PLAZA FLEX continued from front page The museum was responding to complaints from nearby co-op boards that the plaza was in danger of becoming like Starbucks, the website *DNA.info* reported. Holtzer told *AN* that in order to move forward expeditiously certain issues would be tabled until the plaza was up and running, including whether to allow the controversial veteran-owned hot dog carts back onto the site. Veterans are permitted to sell food on the plaza based on a 19th-century law. The sidewalks near the museum are also teeming with artisans who are permitted by the city to sell their wares as well. "Let's see which vendors return, vets or non-vets," said Holtzer.

The museum already has all city-wide approvals necessary, but is treading carefully so as to not ruffle feathers of its lawyered-up neighbors. The museum has also recalibrated the number of freestanding tables to 30 (15 north, 15 south) and chairs to 120. Linden trees trimmed into topiaries will flank the plaza along the sidewalks leading to the plaza. But perhaps the most dramatic

Above: Elevation of the renovated plaza; Below: Site plan

change will be LED up-lights that will highlight facade details.

Made possible by philanthropist David H. Koch, the **OLIN** plaza will scrap much of the 1970 renovation by architect Kevin Roche. In particular the Roche-designed fountains will be replaced with a pair of square water features that will flank the famous steps.

Holtzer said that the first month will prove to be the most challenging when the fences go up and construction begins. A September 13 community meeting presented whimsical wayfinding strategies designed by LaPlaca Cohen, who have been handling the Met's advertising for several years.

The museum said that they always held meetings with nearby co-op board presidents on a quarterly basis, but decided to ramp up the schedule to once a month as the October 15 groundbreaking deadline approached. The work is scheduled to be completed by Fall 2014. **TOM STOELKER**



COURTESY OF THE MET MUSEUM/OLIN

artek

"A chair is not just a seat, it is the key to the whole interior."

Kiki Collection
Ilmari Tapiovaara, 1960



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COURTESY GOODY CLANCY

TAKIN' IT TO THE STREETS

continued from front page
 consortium of consultants led by Boston firm Goody Clancy, the plan seeks to build density and deepen the school's connection to its urban surroundings as it moves to increase enrollment from 23,000 to more than 34,000 students by 2021.

John Fry, Drexel's president, hired Goody Clancy in 2011 to build on expansion projects that had been initiated by his predecessor, Chuck Pennoni. Those projects were geared toward helping the institution—historically a commuter school—build a robust campus life. “They had a number of well conceived projects underway—a few dormitories, a business school—but none of them were knitted together,” said Ben Carlson, an associate on the project at Goody Clancy. “Our job was to take those projects and Drexel's future aspirations and weave them together, building a social culture while easing the impact on adjacent neighborhoods.”

The firm proceeded by way of a collaborative process, working with its consultants and conducting outreach to Drexel faculty, staff, and students as well as to the surrounding community. In multiple

meetings and through online forums and social media, the planners put forth ideas and listened to stakeholder feedback. “We were struck by the ambition of the Drexel community and how fast the whole process moved,” said Carlson. “We finished the plan in 11 months.”

Through its outreach programs, Goody Clancy outlined four themes that guide the masterplan. The first is to distinguish Drexel's campus as a vibrant urban university district through the construction of 3 million to 5.2 million square feet of new academic and student resident space and 3.2 to 5.3 million square feet of mixed-use residential and commercial space. In other words, the plan is to add not just university-programmed space, but to also build market-rate residential and commercial space in the 60 acres between 30th and 36th streets and Chestnut and Powelton avenues that is the institution's epicenter.

The second theme is to bring the campus to the street. Most of Drexel's architecture was built in the 1950s when the prevailing ideas led to fortress-like buildings whose spacious setbacks do not engage the sidewalks, which nevertheless teem with pedestrians. In part the plan proposes

Above and Below: Renderings of streetscapes in Drexel's masterplan.

to fix this state of affairs with small-footprint projects to infill the setbacks; in part it proposes new comprehensive buildings that are built up to the street and have active ground floors. Some of the new storefront spaces will be retail, others will be institutional. The plan also calls for the greening of the streetscape with trees and other plantings.

The third theme is to draw the community together around shared places. This includes the development of informal settings where diverse groups of people can convene. In addition to building atriums and parks, this also includes private business such as cafes, restaurants, and entertainment venues.

The fourth theme is to expand the innovation community. This somewhat vague theme ties into Drexel's well-regarded cooperative education program, wherein students can get up to 18 months of paid full-time working experience before graduating. As part of the overall effort to further integrate the school with the city, the plan proposes to intensify the overlap between campus and workplace by relocating the Steinbright Career Development Center to a prominent location on Market Street. The scheme also includes introducing and promoting sustainability measures on campus, such as an ongoing city-wide effort to improve Philadelphia's stormwater management through green roofs and permeable paving, as well as the introduction of bike paths and greenways, which will encourage active, multi-modal streets.

AARON SEWARD



RECENT ATTACKS CHALLENGE OBO DESIGN EXCELLENCE

Securing Diplomacy

Following the fatal attack on the United States consulate in Benghazi, Libya on September 11, and the spate of conflicts that have followed outside American embassies in the Middle East and Indonesia, the U.S. Department of State Bureau of Overseas Buildings Operations (OBO), which oversees diplomatic facilities, isn't saying whether its Design Excellence program will be subject to a reevaluation or new security requirements. However, an independent expert on security architecture said that "recent events may necessitate revisiting how we balance design and security priorities."

OBO started Design Excellence—modeled closely on the 18-year-old U.S. General Services Administration (GSA) program of the same name—two years ago following criticism by Sen. John Kerry and others that recent embassy buildings were too fortress-like. The program seeks to raise the quality of design overall and to better balance security with openness and accessibility. In January, Casey Jones, the director of Design Excellence at GSA, was detailed to the State Department to run its sister program.

KieranTimberlake's design for the new U.S. embassy in London predates the official start of the program but embodies its basic principles. The architects substituted a moat and landscaped barriers for a perimeter wall and the building envelope is made of ETFE-clad, blast-resistant glass, rather than masonry. OBO points to the Skidmore, Owings & Merrill-designed consulate in Guangzhou, China and embassy in Beijing as additional precursors.

Will the new emphasis on transparency last? When asked about the program's focus going forward, OBO responded with a written statement: "OBO's Design Excellence initiative is about improving the way in which OBO plans, designs, constructs, and maintains our diplomatic facilities, advancing a new generation of secure,

high-performance, buildings in support of all aspects of American diplomacy," it said. "One of the key objectives is to design embassies and consulates that convey openness and accessibility, while still meeting our security requirements."

It is unclear whether security requirements will be heightened. "The Department's security standards and requirements are frequently reviewed and updated by the U.S. Department of State's Bureau of Diplomatic Security," an OBO spokesperson stated.

Congress funds diplomatic construction, which means that theoretically it could be subject to federal spending cuts—but given the recent attacks, that seems very unlikely. With pressure on the government to quickly secure or replace high-risk and interim facilities like the one in Benghazi, the question is whether the protocols of Design Excellence (for example, using design-bid-build as well as design-build delivery, and selecting sites in central urban areas) will be honored and not viewed as too time-consuming, expensive, or risky.

According to security design expert Barbara Nadel, who chaired an AIA task force on the 21st-century embassy and wrote a report that served as the framework for OBO's Design Excellence program, affordability is crucial. "New embassies must be affordable so we can continue to replace outdated and insecure facilities in dangerous and remote locations," Nadel said. "Design and escalating construction, maintenance, and operational costs must be tempered with the reality of what the people inside these facilities must face."

Nadel noted that the current construction program was authorized by Congress after the 1998 bombings of U.S. embassies in Tanzania and Kenya, which killed more than 200 people. The primary intention was to ensure the safety of Americans serving overseas.

The first project under OBO's Design Excellence is a new embassy in Mexico City designed by Tod Williams Billie Tsien Architects and Davis Brody Bond. Construction is expected to begin in 2015. **AMANDA KOLSON HURLEY**

UNVEILED

WOODBIDGE LIBRARY REDESIGN

The redesign of Washington, D.C.'s Woodridge Library takes into account the rapidly evolving world of technology that is changing how and what we read. Created by the design team of Bing Thom Architects and Wiencek + Associates, the modern 22,500-square-foot library will stand apart from its 1958 single-story predecessor

with its white cement walls and interior curves surrounded by exterior angles. Similar to his previous collaborative design process for the Surrey City Centre Library in British Columbia, Thom met with the Woodridge community while drafting this design, listening to them share their visions, which will be reflected in a rear entrance that will open directly out onto the grassy Langdon Park. Other elements further reinforce this indoor-outdoor

relationship: an open multi-story floor plan, large windows providing an abundance of natural light, and a rooftop deck. Thom's design fosters a place for community interactions and gatherings of different sorts and sizes, even after library hours, while still supporting traditional intimate spaces for reading and studying. **JACLYN HERSH**

Architect: Bing Thom Architects
Client: DC Public Library
Location: Washington, D.C.
Completion Date: Late 2012



COURTESY BING THOM ARCHITECTS

LAWN

AND ORDER



Colleges today are rethinking not only the structure of their curriculum, but also that of their classrooms. With **John Jay College of Criminal Justice** outgrowing its widely scattered facilities, school officials asked **Skidmore, Owings & Merrill** to design a new vertical campus consolidating all social and academic functions, including a **65,000-square-foot roof terrace**, within a single city block. Using steel girders to span a network of Amtrak tunnels running beneath the prominent Midtown site made the design possible. Now, John Jay students are better able to collaborate across disciplines and enhance their legal research—proving it's easy to build a case for choosing structural steel.

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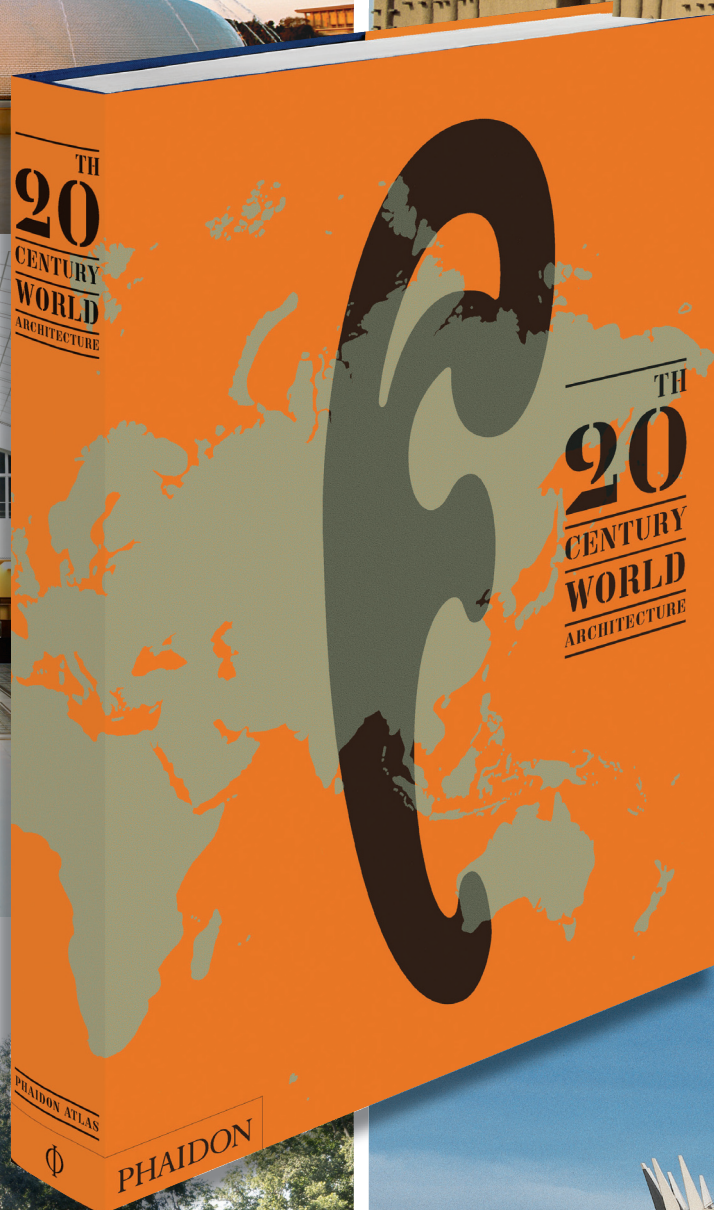
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Architect: Skidmore, Owings & Merrill
Structural Engineer: Leslie E. Robertson Associates
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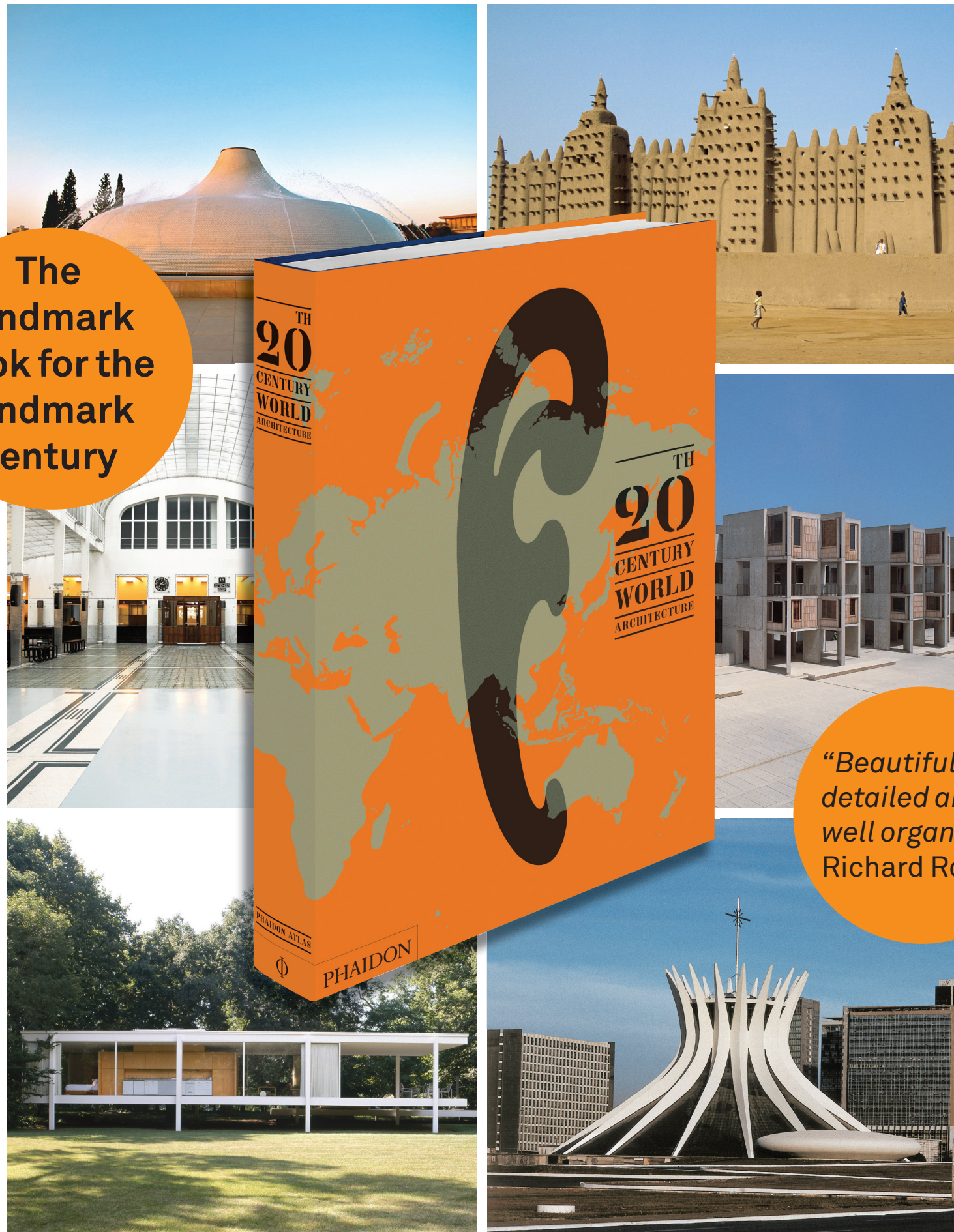
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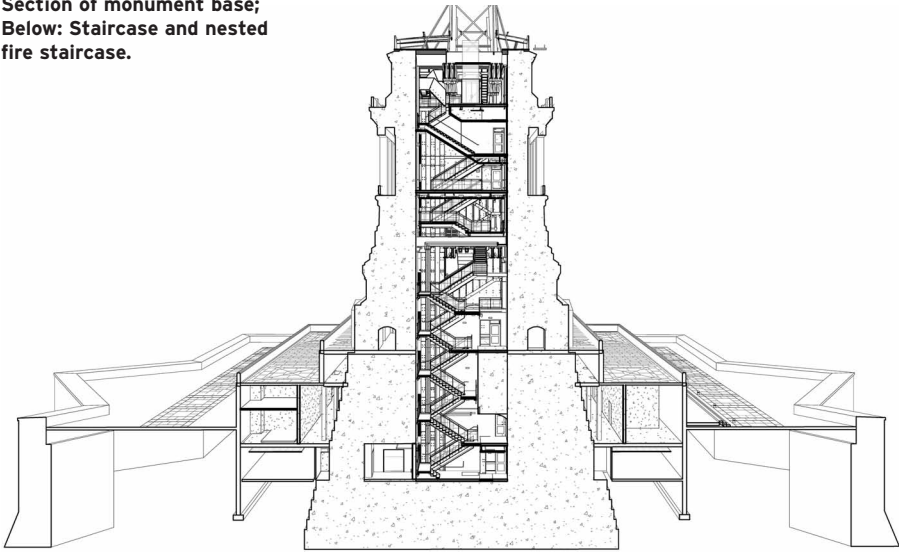
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THE ARCHITECT'S NEWSPAPER OCTOBER 3, 2012

Section of monument base;
Below: Staircase and nested
fire staircase.



STATUE OF LIBERTY TO REOPEN WITH IMPROVED ACCESSIBILITY

Give Me Your Tired Monuments

One hundred and twenty-six years after the people of France gifted her to the United States, the Statue of Liberty is scheduled to reopen to the public this fall following a year-long project to improve accessibility and safety at the monument.

Dedicated in 1886, the statue was designed by French sculptor Frédéric Bartholdi, whose fellow countryman Alexandre-Gustave Eiffel engineered the statue's skeletal support system. American Richard Morris Hunt designed the granite pedestal for the "Mother of Exiles," as the statue was called by Emma Lazarus whose sonnet *The New Colossus* ("Give me your tired, your poor, your huddled masses yearning to breathe free") is engraved on a bronze plaque mounted inside the pedestal.

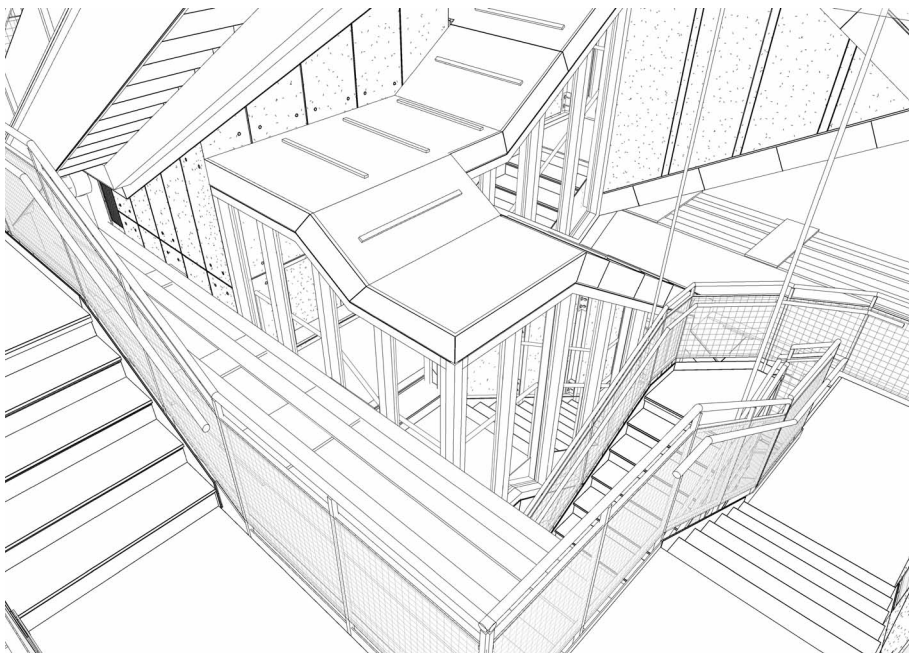
A multi-disciplinary design team headed by New Jersey-based Mills + Schnoering Architects (M+Sa) led the upgrade project for the National Park Service (NPS). The goal of the project was "to make the monument code compliant in the context of historic preservation," said Hugh Duffy, project manager at the NPS. One of the "pinch points" for the project was to install a new elevator and two new code compliant stairs in the shaft of the pedestal, allowing visitors access to the pedestal's observation level, as well as the crown observation platform.

The team at M+Sa used 3-dimensional

building information modeling (BIM) and laser scanning technology to determine the location of the new elevator and stairs—a challenge in a space that measures approximately 30 feet wide and is spanned with Eiffel-designed steel support beams. Almost 1,300 cubic feet of historic concrete dating from 1886 had to be removed from the pedestal to accommodate these new means of egress. The two new stairs do a "dance in the middle of the pedestal" to avoid the historic Eiffel fabric, described Michael Mills, partner at M+Sa.

Work to the monument also included the installation of a new heating, ventilation, and air conditioning (HVAC) system to improve visitor comfort. The NPS has been working for the past four years to preserve the Statue and make it code compliant. In 2009, improvements including new handrails and guiderails were made to the double helix staircases leading to the crown. Visitors can see these stairs when looking up from the top level of the pedestal through the interior of the statue to the crown.

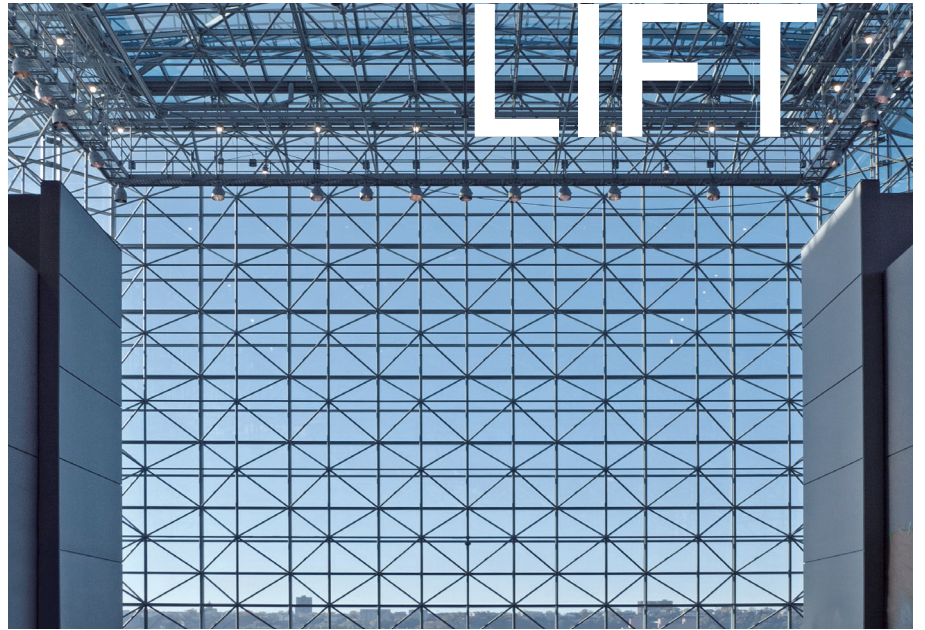
The new design will improve the trip and experience of all parts of the monument. "By enhancing safety and accessibility to this national monument, we continue to celebrate America's most lasting legacy," said Duffy. **LIZ MCENANEY**



COURTESY M+SA

SPACE

LIFT



Since its construction in 1982, the **Jacob K. Javits Center** has been one of the world's leading examples of space-frame design. But the **I.M. Pei & Partners**-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged **Epstein Global** and **FXFowle Architects**, who developed the recladding program that is dramatically increasing the building's transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn't have to mean retiring.

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Architect: Epstein Global, FXFowle Architects
Photographer: Enclos



In conversation with *AN*'s editor-in-chief, William Menking, Mark Robbins reflects on his time as Dean of Architecture at Syracuse University, the role of architects, his artistic practice, and his plans for the International Center of Photography, where he is taking over as Director.

Is there a common thread that holds the many facets of your professional life together?

For me education is a through line. As an artist, the work that I do has to do with critical practice; understanding space as a place where there are intense social interactions and multiple forces come into play. As a curator, I had to think differently about the way in which work could be presented so that it was available to disciplinary audiences, to professional audiences, people who are interested in architecture, in design, but also to non-specialized audiences. That sense of speaking to people who are not like us or like, you know, artists or architects, was intensified by my time in government.

How so?

You know, I think when you live in New York or if you are within an arts organization you have certain assumptions about what the kind of general field of conversation is or the general field of shared knowledge, and then when you are in government you are dealing with people who come from vastly different backgrounds.

I think part of what I was hoping to do at Syracuse was to think about the ways in which a school of architecture could perform like a cultural institution. To do broader education, not only for young architects but for the region and a broader population. I wanted to let people in the other academic disciplines know that we existed and could overlap with issues of public policy, with issues within the humanities and the social sciences, that we were kind of part of that academic discourse but that we could also have an impact on the physical form of the city, that we could also participate in the market. So I wanted to educate students to perform in such a way that they could communicate to audiences of non-architects. If a student didn't know what a pro forma was, he couldn't make a case

to a developer.

Tell us more about moving from a cultural institution to government?

When I was at the NEA (National Endowment for the Arts) and they would say, well, you know, "Look, we've been able to do these six over six double hung windows with clip on mullions and they're just a little bit more expensive." And I would say, "Well, why do you want to spend all that effort of doing six over six, I'd rather get another 100 square feet into the kitchen and get more glass so that I can get a view out."

I'd rather think about issues. Now the rhetoric surrounding sustainability is another way out of all of our discussions being about style and more about performance, but my sense is beauty is part of the performance criteria.

At Syracuse we're doing a series of five books with help from the Rockefeller Foundation on American Housing. It's a survey of in-fill reuse and towers, and so it's a way of looking both at market and non-market rate housing and senior citizen housing. Koning Eizenberg's work is in it and Stanley Saitowitz's work, Della Valle Bernheimer's, and ARO, and others.

What will be your continuing legacy at Syracuse?

There are programs that were set up which will now roll out. There was setting up the program in London to work with a program in New York and in Florence, the idea that students would be exposed to urbanism. So you could live in Florence for six months as a student and understand a kind of traditional urbanism and the medieval city, then you could come to London and look at the city, which was rebuilt after Wren, and you could come to New York and look at the mercantile city, the kind of graded and rationality of the commissioner's grid, and then go to Syracuse and quite authentically begin to study Syracuse as a type of the postindustrial city.

One of the books that we're doing is called the *American City X: Syracuse After The Master Plan*. In that we will publish the 24 projects or so that we did, both on campus and off campus, and then the infrastructure that connects the two.

They created this position for me

called the University Senior Adviser on Architecture on Urban Initiatives. Students were able to see architecture as having greater agency in the public sector but also to build demonstration models for the way architecture performs. We also brought in Barry Bergdoll because we have the Breuer archives and we were able to do an exhibition of some of the work in these archives. Barry has continued to work on his book, which the students helped to work on.

So we do that kind of work but then we also built those high performance houses by Della Valle Bernheimer with ARO, Onion Flats, Cook + Fox. And then there's the connective corridor, which was originally by Field Operations, who won the competition, and then we brought in OLIN to do the work of connecting the downtown to the campus.

Are you still using the building downtown? (The university hired Gluckman Mayner Architects to renovate an old warehouse in Syracuse's Armory Square as a temporary home for the School of Architecture. The project was part of an initiative to revitalize downtown.)

We use part of it and the university uses the rest. So it's still the School of Architecture and the Fine Arts.

But that has local spillover. There are ways in which this benefits the city. A private developer developed one site close to it, which is now a 300-person engineering firm, and there's a new development for Marriott Hotel going in on another development parcel. You do an anchor with a strong tenant and then it makes a neighborhood newly attractive to other developers. So, there have been three or four major parcels developed since the warehouse was revamped. You want a single investment to have multiple outcomes.

Let's talk about your vision for ICP.

ICP is a place that I've known about since I was a little kid. My mom was involved in exhibitions. Oddly enough, I met Kenneth Anger in their galleries. So there's a kind of full circle. While I was still in undergraduate school, still at Colgate doing this film work, I met him. For the past ten years or so my work has been certainly as much



Left to right: Renovated warehouse temporary home to the Syracuse School of Architecture; Mark Robbins.

photographic as it has been installation based, which you can see in the show at Colgate.

ICP is an institution dedicated broadly to the image or to the image broadly. It's really both. I want to expand the notion of the way we look at image making, and images as cultural currency, as a currency for communication, and to make ICP the hub for discourses about the image, and also for commissioning work as well as exhibiting work. And so my sense is to make a cultural institution that has that as its legacy is kind of critical, especially in this century. I would like to look at the image in a more Catholic way, in a broader way.

To be an institution that's based in New York, but that has global reach—it is the International Center of Photography—I want that to be really critical to its ethos.

ICP was started as The Fund for Concerned Photography. The Founding Director was Cornell Capa, whose brother was Robert Capa, who did those fantastic images of the Spanish Civil War. So its roots are in documentary work, and work that was explicitly about social commentary. But the institution has grown to include what would be seen as work that's as much about personal expression, as about social documentation. I'd like to see ICP as both an agent for having work occur in the world through commissioning, but also exporting and being catalytic both locally and through collaboration with academic institutions, with other cultural institutions, and also to be engaged in a more international sphere with other cultural institutions, but also perhaps in unexpected ways, with academic institutions.

At ICP we have a remarkably talented curatorial staff and I think one of the best schools of photography in the world. ICP has been doing phenomenal work for close to 40 years and it needs to have a broader impact both within the constellation of New York cultural institutions, and in the international and global sense.

WILLIAM MENKING

LEFT: COURTESY SYRACUSE SCHOOL OF ARCHITECTURE; RIGHT: COURTESY ICP



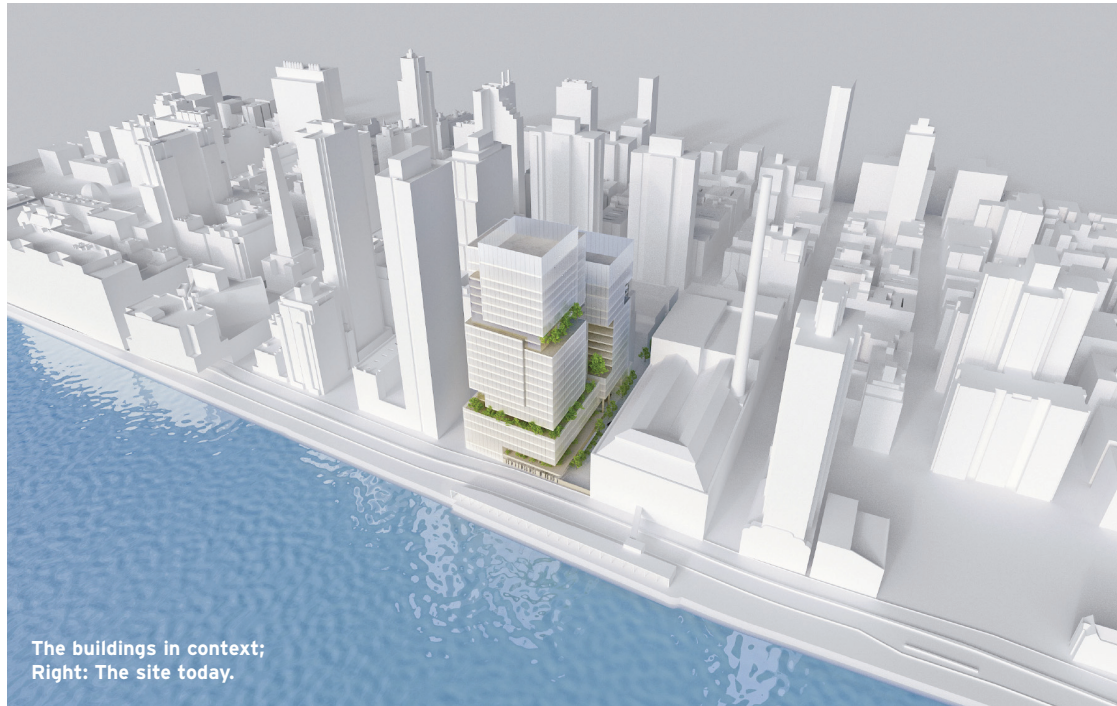
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The buildings in context;
Right: The site today.

THE EAST RIVER TREATMENT

continued from front page “In the future, cancer treatments may change and the building must be able to handle that. In a specialized facility like MSK, each floor might be designed for a particular treatment but five years from now there may be considerable change.”

One of the most notable changes to traditional healthcare architecture in this design is the absence of extensive bed wards. “A lot of cancer

treatments are now performed in an out-patient setting,” Perkins said. “You don’t need to be in a hospital bed. You can go home and be monitored. It’s the wave of the future.” Eliminating the wards and their rigid layout requirements from the program gave the architects room to provide more accommodating spaces.

Arranged as a series of stacked six-story volumes each containing a programmatic unit, the two

towers—750,000 square feet and 336,000 square feet respectively—were designed to improve user experience. “We’ve adjusted the massing to maximize river views for both towers,” said Todd Schliemann, founding partner and design principal at Ennead Architects. The setbacks created by each volume also offer refuge for patients, families, and students with views to the river and surrounding city.

After entering the towers’ lobbies

on a quiet, pedestrian-oriented street, the program becomes increasingly specialized as it rises, climbing to a clinic and treatment floors at MSK and moving from classroom space to research labs at CUNY. Inside CUNY’s tower, research and academic programs are joined by a communal stair. “They tie the whole building together,” Schliemann said. “We’re trying to make students and researchers feel like they’re part of a larger community.”

Facades of glass and masonry—potentially stone or terracotta—will set the towers apart from their residential neighbors with an uplifting aesthetic for an institutional typology. “You want to alleviate fear. Hospitals in the past were dehuman-

izing buildings,” said Schliemann. “We’re trying to create a dignified, almost normal patient experience.”

On September 10, Mayor Bloomberg announced the collaboration. The project will transform a former sanitation garage between 73rd and 74th streets that was demolished in 2008. Under the plan, the city will sell the site for \$215 million and take control of the current Hunter-Bellevue School of Nursing at 25th Street, which will eventually be redeveloped as a mixed-use project above a new sanitation garage. The towers are still in the schematic phase and must go through the ULURP process and pass review by the community board. **BRANDEN KLAYKO**

COURTESY BING MAPS; LEFT: COURTESY NYC MAYOR'S OFFICE

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CRIT> ADJAYE'S D.C. LIBRARIES



Washington, D.C. was once a swamp. Today it stands as an architectural and urban exemplar of austerity and sobering restraint. The outlying residential areas have also been pulled out of the marshes and, over time, developed into sprawl, some of which play host to the demons of modern urban American society: inferior amenities, poor education, and social inequality. Though it doesn't pretend to solve these problems, DC Public Library (DCPL) has begun to chip away at some of these ills with a program to improve a vital piece of community infrastructure.

Aware that it wasn't enough to simply build or restore the most dilapidated

of the district's 24 libraries, many of which have not been refurbished since the 1960s, DCPL Chief Librarian Ginnie Cooper and the library's board enlisted designers whom they felt would challenge the status quo. Their libraries had to offer something that a wireless connection and a PC couldn't. Along with Davis Brody Bond Aedas, Freelon Group, and Bing Thom, Cooper commissioned David Adjaye, the Ghanaian-British architect who flipped the notion of a traditional library on its head with his East London Idea Stores in 2005.

Unlike the other architects, who were paired with contractors and set to work on a single site, Adjaye and local

firm Wiencek and Associates, was commissioned to design two distinct libraries, both in Ward 8, with the same brief, budget, and timeline. The result, from the outside, puts to rest any questions that high-profile architects are as good as their signature styles. Indeed, vocal neighbors have been quick to compare the two libraries as if penned by a different hand. Yet, these polarized forms belie their interiors where Adjaye's characteristic affection for design is played out.

In the Frances A. Gregory Library on Alabama Avenue in the Fort Davis neighborhood in the S.E. district, material exuberance begins on the outside. Sliced into a lattice of

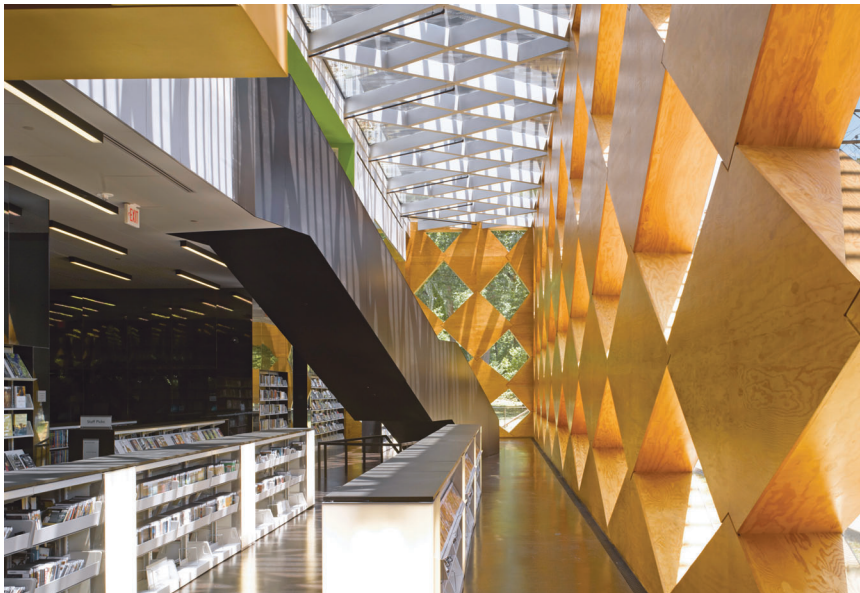
different sized diamonds, the two-story pavilion's external spandrel and low-E glazing form a skin that simultaneously draws the environment in and reflects it back, like a circus mirror. Designed to "dissolve," as Adjaye puts it, the 22,000-square-foot building sits anchored like an island between the local school and a playground, but its closest neighbor is the stretch of protected woodland behind it. To say it revives DC's historic swamp would be going too far, but from the rear verandah on the first floor and the purpose-built plywood nooks in the children's section on the second floor a less manicured environment than the surrounding neighborhood

is easy to imagine.

It is this subversion of context and play on the suburban site that Adjaye deftly taps into with his D.C. libraries. The squat, shoebox form speaks to an earlier civic architecture that was rolled out in the 1950s and, despite its conspicuous shell and heavy steel cantilevered canopy, the building somehow resonates with the residential milieu. Inside the circus theme is explored further with a frenzy of colors, materials, and reflected geometries that is more akin to an urban pavilion. Underlying this energy though, the library's civic duty is clearly defined and the materials have been carefully choreographed. As

with all of Adjaye's public buildings, there is a clear and coherent code. Legibility is king.

Entering the library the visitor is presented with a series of volumes. The wood-clad stack of circulation desk and staff room beneath the first floor conference room seem to hang from the steel roof above. Adjacent to this, a band of dark, semi-reflective, and metallic-painted exterior insulation wraps the building's core, housing the services, rest rooms, and a community meeting room. Divided into pockets of activity, this sectional corridor is sandwiched between the double-height front—skewered by a dramatic black



EDMUND SUMNER



Opposite page: The Frances A. Gregory Library has a dynamic, prismatic skin; This page clockwise from top, left: At the William O. Lockridge/Bellevue Library visitors enter underneath the building. The covered area also hosts public gatherings; The interiors are colorful but carefully zoned for different ages and uses; the library embraces its sloping site.

staircase—and the peaceful reading area strung along the back, defined by a second double-height ceiling. Here, there is an ad-hoc adult learning center, semi-enclosed by shingled glass panels, that was recently being used to host a free summer lunch program for kids. In the center, a bank of desks and power outlets are available for the 32 public access computers. The most surprising part of Francis A. Gregory is its young adult/teen zone. Tucked behind the staff unit in the far corner, the teen room is defined by a cluster of Senegalese-patterned pendant lights, designed by artist Stephen Burks, which hang from the double-height ceiling over desks and armchairs. The children's area on the

second floor intersects with the space allowing younger children to spy their elder siblings and school peers through low windows.

Chiming with the principles articulated by the 19th-century father of American libraries, steel magnate Andrew Carnegie, Adjaye's libraries reclaim the role of the once-vital community center. The community input has gone further than just philanthropy, however. Adjaye's initial proposal for the William O. Lockridge/Bellevue Library in Washington Highlands—a cluster of richly colored spaces—was quickly rejected by locals for being too alien. The resulting formation—three smaller, elevated volumes protruding from a central core—is less

than palatable on first glance. Its pinstripe of wooden planks against a grey shell is stark and uninviting. Its chunky gray feet that meet the faceted underside of one reading zone seem over-engineered and clumsy. Yet this device has made a hugely positive impact on the site and provides a covered space where markets and groups can gather.

As at Francis A. Gregory, Adjaye's talent for illuminating an interior with joy and vitality is played out in a collage of materials and colors. Infused with a light green hue from a glazed light well, Bellevue fast becomes a haven from the surrounding doldrums. To counteract the loss of light from its sloping site, Adjaye inserted

a glass-sheathed valley through the building's core. Ascending the stairs over three stories it becomes clear that Adjaye's vast glossary of materials are as functional as they are luxurious. Resin-like panels—deep red for the connecting corridors, black for the staff room, and yellow for the circulation—surround the green-tinted light well, which, in turn, becomes an orientation tool; a constant when spatial dynamism threatens confusion.

At Bellevue, spaces are more defined and zoning is generous. Despite sharing Francis A. Gregory's footprint, this library deals in layers. Wrapping the outer wall between the second and third floors, a broad concrete staircase diagonally stretches

each floor plate, acting as a functioning reading room of its own and allowing light to flood into the building. Meanwhile, the three pod-like volumes are used to distinguish varying functions: young adult reading room, learning room, and conference room with individual booths to study. Each one takes advantage of the corner hillside site and projects a view outwards.

The temptation with libraries built today is to dismiss shelves and books in favor of digital interfaces and seductive technology, but Adjaye and DCPL have resisted this path, joining libraries such as OMA's Seattle library, where accessibility, transparency, and ownership are placed at the

heart of the scheme. At both of these libraries Adjaye has designed for a practical future; the spaces are flexible, designed to anticipate the continuing trend of technology's diminishing size and expanding battery life. There was a time when public institutions were solemn objects, stand-alone monuments to the civic duty being played out inside. D.C.'s two new libraries are as much about the places they occupy as the function they serve.

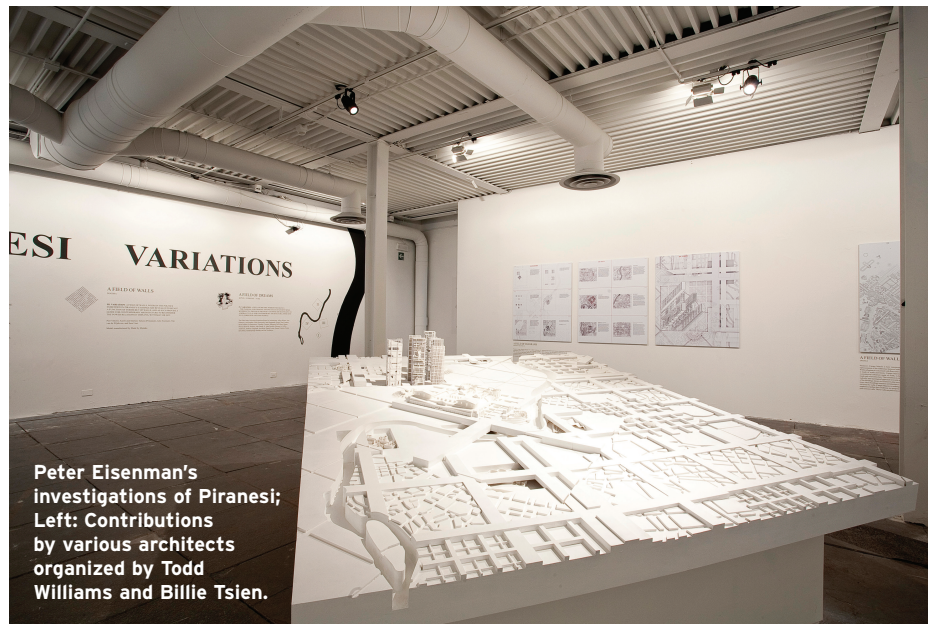
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THE ARCHITECT'S NEWSPAPER OCTOBER 3, 2012



Left and right: The University of Michigan teams installation 13178 Moran Street.



Peter Eisenman's investigations of Piranesi; Left: Contributions by various architects organized by Todd Williams and Billie Tsien.

FRANCESCO GALLI/COURTESY LA BIENNALE DI VENEZIA

ARCHITECTS AND DESIGNERS FROM THE US HAD A LARGER FOOTPRINT AT THE BIENNALE THAN EVER BEFORE

AMERICANS IN VENICE

The Venice biennale is the most exciting event in the architectural calendar. It's nothing like the AIA convention with its commercial trade show and rooms and rooms of continuing education courses and LEED regulations. Venice is a combination gallery exhibition, presentation of international design and urban tendencies, and party that is the best gossip fest in the world for architects.

Given its location and tradition, it is not a surprise that the event is more important for European architects, but it is increasingly becoming a place where Asian and African countries exhibit their work and ideas. The United States has always had a complicated relationship with this international exhibition. In its first years, the U.S. pavilion was curated and paid for by

Philip Johnson. Fortunately the U. S. pavilion is now supported with a pittance by the U.S. State Department. Biennale director David Chipperfield chose numerous American architects to exhibit in the international exhibition, including Toshiko Mori, Steven Holl, Todd Williams and Billie Tsien. But while participation in the biennale by American architects has always been limited to a select group with international aspirations, this year Americans were more ubiquitous than any time in memory. Not only did Peter Eisenman present a detailed analysis of Piranesi's Campo Marzio in the Arsenale, Moshen Mostafavi, Dean of Harvard's GSD, curated the Venetian pavilion, Washington University professor Peter MacKeith helmed the Nordic pavilion, New York architect Louise Braverman presented "Kigutu

in Formation," a display of her work and thinking about design in Burundi East Africa.

In the 2010 Biennale, curator Kazuko Sejima developed her theme and exhibitors around the experience of architecture and asked architects to create experiential installations. Her idea was that because of the internet everyone is famous through their website and thus the function of the biennale could no longer be to introduce young, little-known designers to the world. But this was not true in this biennale where the American pavilion presented over 120 young mostly unknown practices working in tactical urbanism. In the Arsenale, under Mr. Chipperfield's guidance, a young collective of ten architects, artists, and writers from Detroit and the University of Michigan created an installation called 13178 Moran Street. The address comes from a Detroit house purchased at a public auction by five of the architects in the group for \$500, and which they essentially "brought" to Venice through the means of an installation.

The house became a site for the young pro-

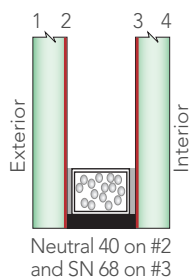
fessionals to experiment with their ideas on a real site and building. In Venice, they recreated the house. As they say in their architect's statement, "essentially entering the new civic realm transported from a Detroit neighborhood." The five architectural practices (Ellie Abrons with Adam Fure, Meredith Miller and James Graham, Thom Moran, Catie Newell of *Alibi Studio, Schaum/Shieh) inserted new designs and uses into the decrepit space that each suggest new ways of thinking about living that are more communal, experimental, and open. A plan of the house printed on the ground was a template for these new insertions, and establishes a plan for how Detroit might develop in the future.

From Eisenman's investigations of Piranesi's plan, to the U.S. Pavilion's interactive display of urban interventions, to the Detroit collective, investigations of the city are clearly dominant concerns for American architects working today.

WILLIAM MENKING

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THE ARCHITECT'S NEWSPAPER OCTOBER 3, 2012



COURTESY GENE KAUFMAN ARCHITECTS

UNIVERSITY EXPANDING WITH DORMS BY DEVELOPERS AVERAGE PACE

Today Lower Manhattan is having a renaissance as a vibrant hub complete with striking new architecture, from the rising World Trade Center complex a few blocks west to Frank Gehry's twisting residential tower at 8 Spruce Street. Over the next few years the

streets around City Hall will become even livelier, as almost 1,300 Pace University students settle into two new residential towers, one under construction at 180 Broadway and another recently announced for 33 Beekman Street.

Pace, a private university which got its start in 1906 holding accounting classes for a dozen students in space rented in the New York Tribune Building (the university later bought the old New York Times Building at 41 Park Row), now caters to over 13,000 students in graduate and undergraduate programs. Many attend its Manhattan campus, housed in a collection of buildings just to the east of City Hall Park. More than 600 Pace students who require housing cross the river each day to dorms the university leases in Brooklyn Heights.

William McGrath, senior vice president and chief administrative officer of Pace, said the school wants to begin to foster a new "24-hour learning environment" by promoting learning outside the classroom and, thus consolidating Pace's urban campus. Students focusing on history, for example, could be clustered on a dorm hall with an apartment housing a member of the history faculty, who would organize extracurricular activities related to students' interests.

However, Pace's innovative approach to learning is not necessarily reflected in the design of its new dorms. Pace seized two recent

opportunities to work with publicly held developer SL Green on the creation of residential towers close to its Manhattan home base.

As developer and owner of 180 Broadway, which will open to 600 students in the fall of 2013, SL Green proposed architect Karl Fischer, best known for his generic series of condo towers in Williamsburg, Brooklyn. Fischer's 24-story building includes retail at the base, part of a serviceable but workaday design that evokes the neighborhood's recent past rather than its future. For 33 Beekman, a project co-developed with the Harel Group and the Naftali Group, SL Green chose Gene Kaufman Architect, whose own 32-story Beekman Tower will gamely take its place beside Gehry's Beekman Tower and house 700 students by 2015. "We're trying to be a good neighbor. We want to create a dialogue with the surroundings," said Kaufman, whose brick-clad building is accented with curved metal panels in homage to Gehry.

As it has in the past, Pace's urban campus continues to grow organically, with function taking precedence over form. Although the university may have a progressive approach to student life and learning, that does not yet extend to architecture, a position best expressed by McGrath when asked about the choice of architects: "We were pleased with them, they had good experience in the field."

MOLLY HEINTZ

AT DEADLINE

SANNA IN THE SUBURBS

The River, SANAA's new community and spiritual center was submitted to New Canaan's Planning and Zoning commission for approval by Grace Farms Foundation in late September. Designed on a sliver of the 75-acre Grace Farms property, the project will include a landscape design by Philadelphia firm Olin.

WHAT WOULD MIES DO?

The Freelon Group presented renderings for their renovation of Mies van der Rohe's Martin Luther King Jr. Memorial Library in downtown Washington, D.C. Presented to the library's Board of Directors as part of a long-running discussion over what to do with the central library, the scheme includes a four-story atrium, two additional floors for new tenants, a landscaped public roof garden, and a new ground-level café. According to developer Jair Lynch, the project would cost \$175 to \$200 million.

PHILLY SAYS YES

Philadelphia Planning Commissioners have approved several major projects for development on or near the Central Delaware Waterfront. 205 Race Street, designed by Peter Gluck, was granted several zoning variances despite mixed reactions from Old City community members. Plans to develop mixed-use residential buildings and new public space on Piers 34 and 35 were also approved.

NYIT'S NEW M.ARCH DIRECTOR

The School of Architecture and Design at New York Institute of Technology has appointed Jeffrey Raven as Associate Professor and Director of its M.Arch in Urban and Regional Planning program this fall. Raven brings extensive research, teaching, and practice experience to NYIT with specific interests resilient and sustainable planning. "The urban design field is fluid and fast-moving, with growing focus on sustainability and interdisciplinary strategies," he said. "I was drawn to NYIT's commitment to integrated study. That approach will prepare graduates for this emerging market, and the M.Arch in Urban and Regional Design will help stimulate this dialogue within and beyond the university."

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A NEW REPORT TABULATES THE RECESSION'S TOLL AS BILLINGS BEING TO REBOUND

OUT OF THE SLUMP?

Since 2008, architecture firms have seen a steady drop in commissions and profits, loosing about 40 percent of their revenue and, as a result, about one-third of their employees. According to a new report from the AIA, firm revenues have fallen dramatically from over \$44 billion in 2008 to \$26 billion in 2011, triggered by a \$200 billion decrease in construction spending over the same period.

Because architecture generally rides the peaks and valleys of the construction industry, this sharp loss of work led to an equally sharp loss of jobs. The 2007–2011 housing downturn triggered a 28 percent decrease in payroll jobs at architectural firms, undoing the 18 percent increase during the 2003–2007 upturn. Downsizing led to changes in staff compositions. Sixty percent of firm payroll jobs were architecture positions (including interns and students), 21 percent were other design positions (mostly engineers and interior designers), and the remaining 19 percent were technical and support staff. By the end of 2011, technical and nontechnical support positions were seeing sharp increases in job loss. In other words, if your work was not directly billable to the client, your job was probably at stake. While architecture schools continued saturating the market with fresh graduates, staff positions at firms increased only slightly. Design positions remained practically static.

But four years after one of the most crippling economic recessions in history, things are looking up, even if slightly.

The Architecture Billings Index—the leading economic indicator of construction activity—inched upward for the first time in five months, up from 48.7 in July to 50.2 in August. The new projects inquiry index also went up from 56.3 to 57.2. Any score above 50 indicates an increase in billings. Firms are finally starting to see a little less red, particularly in the Southern and Western Regions (52.2 and 51.2). And despite the housing market crisis responsible for the downward spiral four years ago, multi-family residential remains the most active sector (53.0), slightly ahead of the institutional (50.2), commercial / industrial (47.9), and mixed-practice sectors (46.8).

“Until the economy is on firmer ground, there aren’t likely to be strong increases in demand for design services,” said AIA Chief Economist, Kermit Baker in a statement. “In the meantime, we can expect to see design activity alternate between modest growth and modest decline.” **GABRIEL FUENTES**



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5



3



4

AMAZING GLAZING

New products that harness or repel the power of the sun for cost-effective windows, building skins, and interior applications. **By Perrin Drumm**

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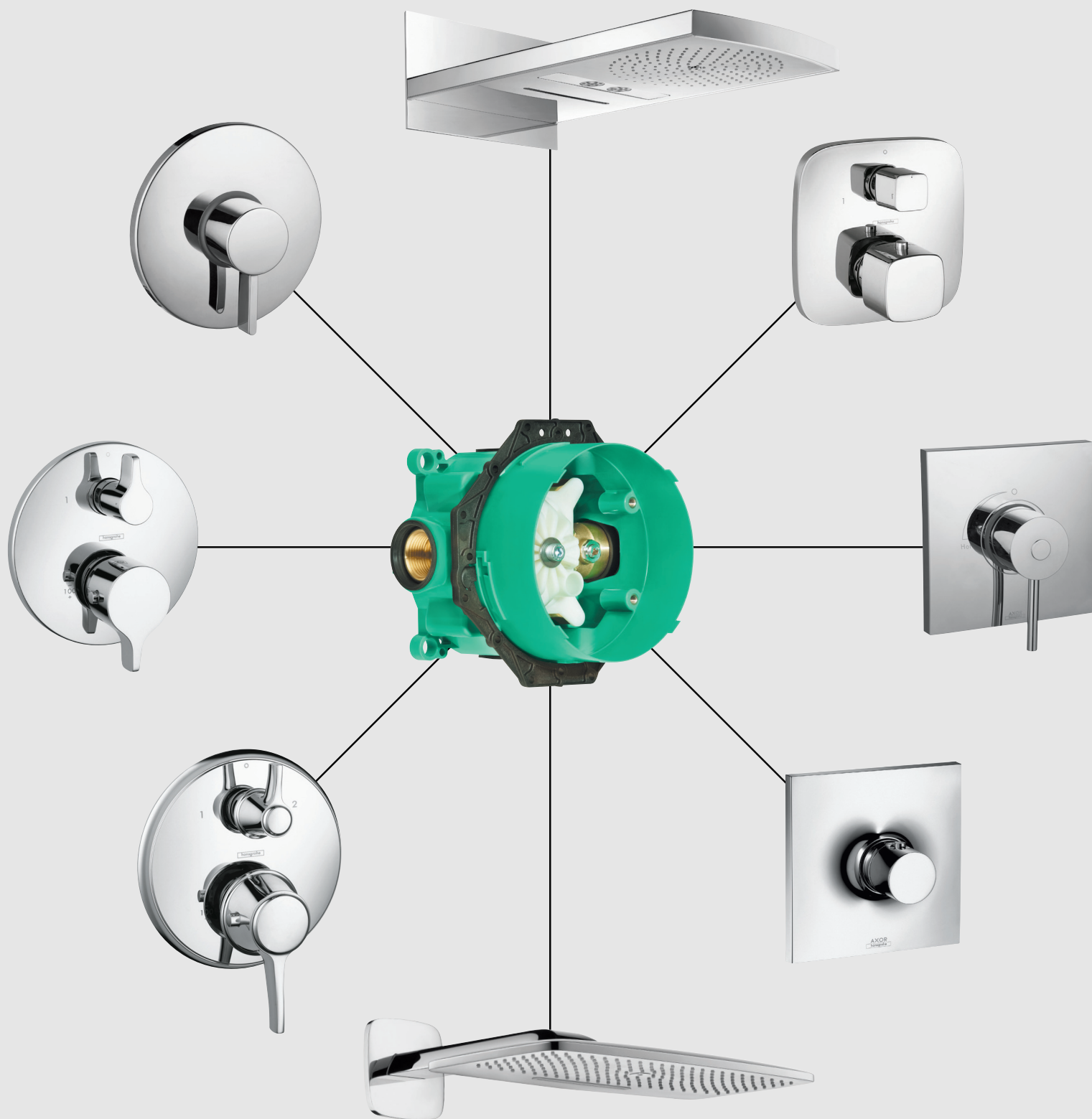
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Prospect Park Lakeside Center

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SHoP REDEEMS RATNER

INNOVATIVE AND INTELLIGENT ARCHITECTURE AND PUBLIC SPACE MARK A HOPEFUL START FOR THE CONTROVERSIAL ATLANTIC YARDS PROJECT. REVIEWED BY ALAN G. BRAKE

Climbing the stairs out of the new subway entrance at the Atlantic Avenue/Barclays Center station, the massive oculus in the new arena's canopy comes into view. A digital media ring inside the oculus, which will announce programming at the arena with shimmering animations, is perfectly framed, which, oddly, makes the controversial renaming (and rebranding) of the subway station to include the arena (and namesake bank) somehow more appropriate. This transit/plaza/media-scape signals a bold new presence in Brooklyn. Though the 18,000-seat arena seemed to go up almost overnight, its erection marks the borough indelibly.

Mired in controversy for nearly ten years, the Barclays Center is the

first piece and signature element of the massive new Atlantic Yards development, which will be built over the next couple of decades. In the meantime, Brooklyn has a major new piece of architecture—and a large-scale gathering place—on a scale and level of ambition not seen in the borough in decades.

On the day of the press opening, neighborhood activists, union groups, project opponents, and others gathered outside, handing out leaflets and mocking the politicians and developers, hoping to cast some shame over the glad-handing going on inside. And though their dozens of lawsuits and protests have failed to stop the project, the architects of the Barclays Center, SHoP and Ellerbe Becket/AECOM, have tried to



take community concerns into consideration. Few of the project's opponents will be mollified, but the crucible of controversy has undoubtedly improved the project and pushed the architects and the developers to respond to their context with uncommon civic generosity.

Nestled in the roaring wedge of traffic between Atlantic and Flatbush avenues, the building's curving forms and lateral banding reference the energy from the rushing traffic, turning a negative urban condition into an architectural expression. Even with all the traffic, the area is bordered by vibrant, high-density neighborhoods, which will help fill the spaces created by the arena's new public realm. The generous plaza

in front—a privately owned public space—helps define the larger area, and the sidewalks alongside the area, lined with street trees and steel bollards, feel far safer and more welcoming to pedestrians than they ever did before. Stadiums and arenas are often deadly to street life, but the architects of the Barclays Center have filled much of the ground floor with glass storefronts and windows into the interior. From the plaza, passers-by can see the scoreboard and the crowds inside watching the game, but not the court itself. A submerged practice court is also visible from the plaza.

The richly tactile, weathered steel panels, according to SHoP partner Gregg Pasquarelli, are meant to evoke the "grit and

glamour" of Brooklyn. That may be a stretch, but the intricate pattern and heavy materiality of the panels signal a level of seriousness and investment on the part of the developers toward the borough. They are trying to make a good and strong impression on Brooklyn (for comparison, one only need look across Atlantic Avenue to Ratner's cheap-looking Atlantic Center, the unpleasant to shop in mall across the street). The contrast between the fluidity of the forms—which clearly reflect contemporary digital design—and the (artificially created) patina on the plates, creates a balance of high-tech and heft that seems appropriate for Brooklyn, a place that has always had a strong sense of itself.

Inside, the story is less compelling. The interior is comparatively conventional, and during an opening day tour Pasquarelli said that the Ellerbe Beckett team (now a part of AECOM) adapted a very similar strategy for the arena's seating as the one they used at the Conseco Fieldhouse in Indianapolis. Seats are steeply pitched so that everyone is close to the action. Suite boxes ring the middle of the seating bowl, and they are separated from the seats below by only a low wall. The lack of tinted-glass enclosures and their relatively modest sizes makes them seem unostentatious. Pasquarelli said that was done to put the emphasis on the court or the stage. The entry lobby and

The design of the undulating facade is a response to the context of rushing traffic.





Above: Couching the LED signage within the oculus helps protect the neighborhood from light pollution.

Right: The rather conventional interior has little relation to the exterior.

many of the circulation spaces seem tight, and will likely be jammed during popular performances and big games. Painted almost entirely in black with grey floors, the predominantly sheetrock interiors seem drab, even at times gloomy. A few flourishes, like light fixtures that arc up in a curve in the concourse level and a patterned wall mural in the VIP entrance that recalls the facade, add limited visual interest.

The architects' civic gestures along Atlantic and Flatbush and the building's dynamic canopy and distinctive skin mark a promising start for Atlantic Yards, one that is only underscored by the unresolved Sixth Avenue side of the arena, which overlooks the still un-decked train trench and now vacated warehouse buildings. Many of the politicians on the stage during the recent ribbon cutting are leaving office soon. With millions of square feet, major infrastructure, thousands of units of housing, and acres of public space yet to be built, let's hope that Ratner maintains this high level of architecture and intelligent civic engagement. Forest City has too much of the city in their hands to not be held to that standard.

ALAN G. BRAKE IS AN'S EXECUTIVE EDITOR.





COURTESY SHoP ARCHITECTS

On September 21, the glass doors to the Barclays Center opened wide as developer Bruce Ratner, Chairman and CEO, Forest City Ratner Companies (FCRC), emceed a ribbon-cutting lovefest of praise and thanks for all those who made the arena happen, from Borough President Marty Markowitz to Nets NBA team majority owner and Barclays Center co-owner Russian oligarch Mikhail Prokhorov.

Located at the intersection of Flatbush and Atlantic avenues, above 11 subway lines and LIRR trains, Barclays is the centerpiece of a 16-building complex that will include six million square feet of residential space (6,430 units of affordable and market rate housing), 247,000 square feet of retail, and 336,000 square feet of office space. The estimate for office space could jump to 1.6 million square feet if the need for office space in the city changes.

The 22-acre, \$4.9-billion Atlantic Yard parcel has had numerous proposals over the years: a college campus, affordable housing and open space, and it was even considered for the new home of the Brooklyn Dodgers when they were outgrowing Ebbets Field. Roger Kahn, the biographer of

Brooklyn Dodgers owner Walter O'Malley, recalled that O'Malley had his eyes on Atlantic Yards back in 1955, but Robert Moses put the kibosh on his scheme. "I just don't want to see a baseball field in downtown Brooklyn at all," the car-loving Moses told O'Malley, according to Kahn. "The streets will never handle all the cars. Your domed stadium would create a China Wall of traffic."

Opponents of the stadium have been vocal on numerous issues: transportation and traffic concerns, misuse of eminent domain, too few and low-paying jobs, the developer's dubious interpretation of affordable housing mandates, not to mention quality-of-life concerns.

There have been no less than 35 legal decisions, all but two in favor of FCRC. The courts did order Empire State Development Corporation to conduct a new Environmental Impact Study (EIS) for phase two, taking into account a build-out over a longer time frame as the 2008 recession has made the initial 10-year timeline unrealistic.

Accordingly, the recession was a game changer architecturally. While Frank Gehry's master plan has been retained, in an attempt to save money—or perhaps simply the appearance of doing so—FCRC opted

to go with SHoP Architects in conjunction with Ellerbe Becket, who since have been purchased by AECOM. FCRC's new functionalism was evidenced by the fact that Ellerbe Becket, with their track record of designing sports facilities, was chosen before SHoP.

While the ribbon cutting was pro forma, "Cousin Bruce"—Markowitz's pet name for Ratner—did invite everyone back for a groundbreaking ceremony on December 18. While he gave no details, SHoP confirmed that this was the public announcement that FCRC had, in fact, decided to move forward with modular construction for the first residential building, B2, the 32-story residential building that will be the first of 14 planned residential buildings.

SHoP was commissioned to design B2 regardless of the construction method. And the original design was not dissimilar aesthetically, explained Chris Sharples, principal of SHoP Architects and its fabrication arm, SHoP Construction. But SHoP proved to FCRC that they are capable of more than decorating a shed. Their digital prowess and ability to create a system that directly links design to fabrication on the Barclays Center made them the

logical architect for B2, which, at 32 stories, will be the tallest modular construction building in the world.

SHoP has master planned two more residential buildings, B3 and B4, for a collective 1,500 units of housing in the first phase. While the architects have not been named, construction for B3 and B4 is to begin six to nine months after B2 starts. Two more buildings, an office building and possibly a hotel will round out phase one. Phase two, as per the current EIS, will include 11 more residential buildings, 8 acres of open space, and neighborhood retail. However, with the exception of B2, these plans are subject to securing financing, according to FCRC.

For the past year FCRC had been evaluating whether to build B2 according to conventional construction methods or fabricate modular units off-site. The decision was complex. In weighing which methodology to adopt, not just for B2, but the balance of the Atlantic Yards parcel, the team had to consider the roles of different trade unions, delivery time frames, and the benefits of embodied energy—a potential perfect storm for risk. Ratner was, of course, motivated by the potential cost savings but his

intentions were not merely mercenary, according to Sharples. "Ratner is not just in it for the money," he said. "He is looking to design something of quality in an innovative way. FCRC is very interested in the design/build process." Sharples added that Bob Sanna, FCRC's head of construction was looking for radical construction solutions.

FCRC's decision to go mod has significant ramifications for the field of high-rise construction. While there are few examples of high-rise modular construction, most notably a 25-story dormitory in Wolverhampton, England, SHoP is confident that B2 will work. "We have never done a modular high rise, but we have done modular assembly," said Sharples. Barclays itself had over 1,114 facade components fabricated off-site. He points to the work of architect KieranTimberlake and engineer Arup at Yale University as informative to their work, emphasizing the added importance of a cohesive team in modular construction. "Your partners are critical in a process like this," Sharples said, referring to his B2 colleagues, the fabricator XSite Modular and Arup.

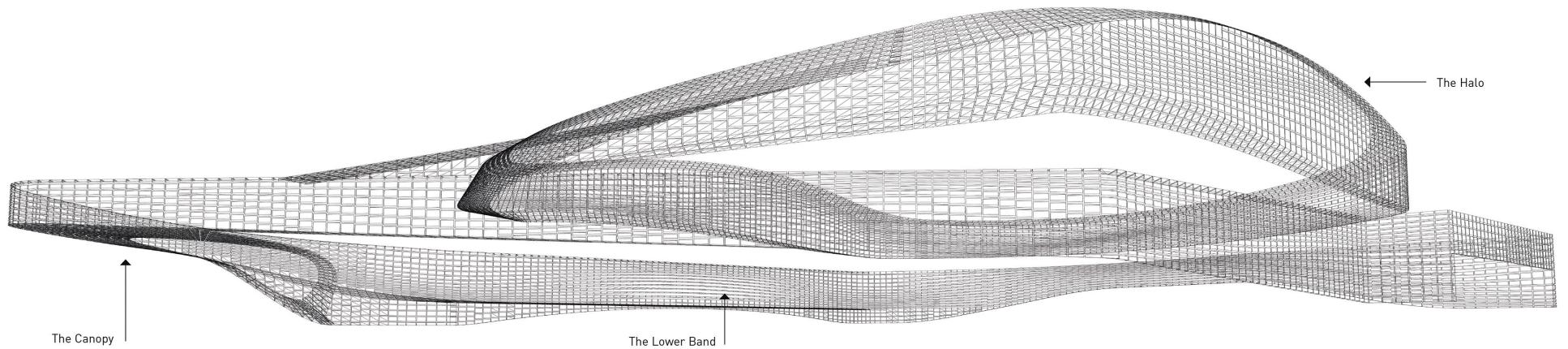
"The way we work with digital design and BIM at SHoP Construction allows for better

Above: The arena is the center of a planned 16-building complex. The towers will be built using modular construction.

fabrication," said Sharples, who not only uses building information modelling, but together with fellow partner Jonathan Mallie has created integrated design and construction platforms that use a cloud application that allows for better communication between all parties on the A/E team. On B2, SHoP Construction is serving as the Project Integrator, managing exterior wall consulting and procurement, including construction sequencing, and overseeing supply chain management of production models and drawings to the factory floor.

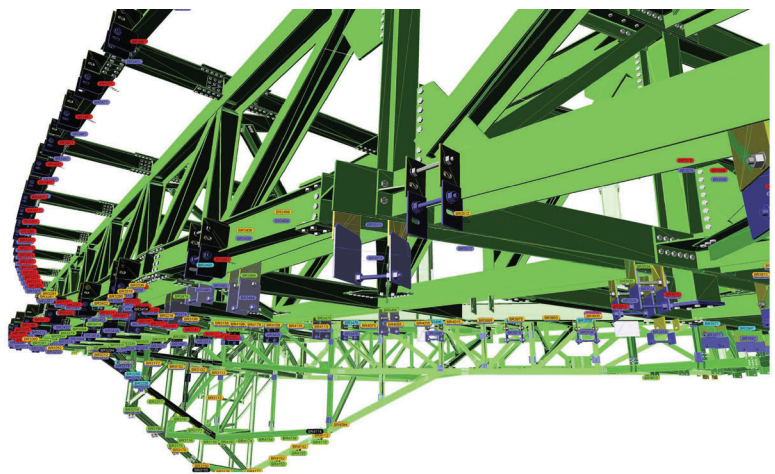
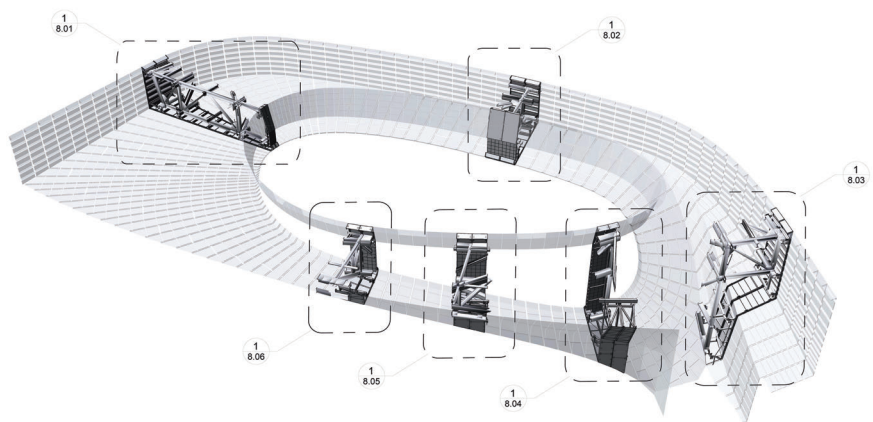
A foundation and podium will be created on site, while modular units will be constructed in a single factory at the Brooklyn Navy Yard where they will have access to a gantry. In turn, the 900 units—60 different types—will be transported on site and installed as, simultaneously, a steel frame is bolted in place floor-by-floor to brace the building, giving it lateral stability just as you would in conventional building.

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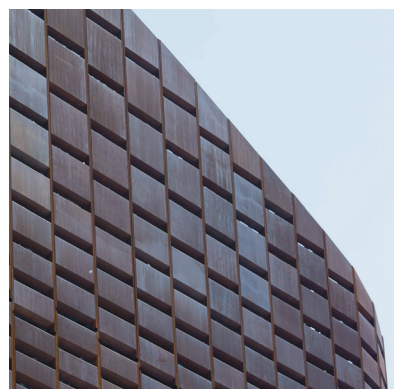


BROWN STEEL

THE BARCLAYS CENTER'S UNDULATING BANDS OF RUSTED METAL PANELS REACH OUT TO BROWNSTONE BROOKLYN. BY AARON SEWARD



Top to bottom: By designing the facade in CATIA, SHoP was able to create fabrication files from its digital model that fed straight into the CNC milling machine; the BIM process allowed the designers to quickly rationalize steel frames for the 85-foot cantilever of the canopy; each steel panel went through a three and a half month pre-weathering process.



RENDERINGS COURTESY SHOP ARCHITECTS

BRUCE DAMONTE

SHoP Architects designed the skin of the Barclays Center to soften, as much as possible, the impact of this 675,000-square-foot professional basketball arena on the edge of residential Brooklyn. “We tried to mitigate the size of the building by making horizontal bands that could be read at different scales,” explained SHoP partner Gregg Pasquarelli. “There’s a larger band at top that responds to the urban scale, and a lower band that is at the neighborhood scale, rising to around the height of a four- or five-story brownstone.”

Composed of a latticework of weathered (rusted) steel panels, the bands undulate as they wrap the arena, opening up to reveal glazed concourses that offer visitors views of the city, and closing down to conceal the building’s opaque quarters, such as mechanical areas or fire stairs. In addition to the undulations, the spacing of the panels in the latticework is also varied, giving the architects another lever of control to adjust the cladding’s gradient between permeability and solidity. The panels themselves—of which there are 12,000, each uniquely sized—feature 45-degree bends that create a shadowbox effect, giving the facade a sense of depth.

The panels and the vertical channels that hold them went through a 3½-month pre-weathering process before arriving on site. Done in four batches, they were subjected to 12 to 16 wet-dry cycles a day up to a limit of 1,000 cycles, achieving in less than one year what it would have taken Mother Nature six years to accomplish and significantly reducing any future onsite weathering. “We thought about lots of materials,” said Pasquarelli. “There was something about this raw industrial material’s grittiness combined with the sensuous morphology of the building and the forward-looking, digital quality of the patterning that seemed like the right metaphor for Brooklyn.”

The latticework overlays a curtain wall system of insulated glass units—Viracon 1⅝-inch VRE1-59 insulating clear laminated glass—and aluminum panels—a combination of Alucobond 4-millimeter composite metal panels with a two coat Kynar custom finish and formed 1/8-inch aluminum sheets. The latticework and curtain wall units were fabricated into unitized megapanel in dimensions that range in size from 40-foot-high by 10-foot-wide to 15-foot-high by 10-foot-wide. In most cases, the latticework is offset from the curtain wall exterior by 72 inches and connected by an

A36 painted steel framework. Trucked onto site, the megapanel was lifted into place by a crawler crane and then fastened to the structure with curtain wall anchors.

SHoP designed the exterior of the building in CATIA, which allowed them to deconstruct the model into its fabrication elements. The weathering steel panels were unfolded and exported into a program that “nested” (generated a material-efficient layout) the parts and produced the cut file that was delivered directly to the CNC machine via USB stick for production. All 12,000 weathered steel panels were cut from 3/16-inch thick, 62-inch by 156-inch A588 steel sheets. Months before the first panel was to be hung on the weathering line, the architects provided the facade contractor with a fully nested facade for purposes of the early procurement of the A588 material, which was essential due to the time period required for the pre-weathering process prior to unit assembly. In all phases tracking the components was essential. SHoP linked 4-dimensional (schedule) models with a database, prototyping a functional iPhone interface. This allowed the architects to not only track the individual panels as they were processed, but to also coordinate the installation sequence of the assembled megapanel with the design build team.

The lower band of latticework cantilevers 85 feet out over the entrance of the arena supported by a structural steel armature. This canopy looms above a minimalist plaza and the subway and commuter train stairs, from which 80 percent of the Barclays Center’s visitors are predicted to come. In the middle of the canopy is a 110-foot-wide by 60-foot-deep oculus lined with a dynamic LED sign that will flash announcements about upcoming events at the arena. Couching the sign within the steel armature was another gesture of contextual sensitivity. “We didn’t want the sign blaring out into the neighborhood,” said Pasquarelli. “We wanted something focused inward.” The same can be said of the rest of the facade’s lighting scheme. The folded element of every third weathered steel panel is lit by a white LED light source, creating a soft glow across the surface. From a distance, the little irregularly spaced spots of illumination seem to come from multiple smaller buildings, dematerializing the arena into the wash of city lights.

AARON SEWARD IS A BROOKLYN-BASED WRITER AND EDITOR.

OCTOBER

WEDNESDAY 3

LECTURE

American Hardwoods and Their Role in Carbon Neutral Design
9:00 a.m.
Scandinavia House
58 Park Ave.
hardwoodinfo.com

EVENT

City of Mirages: Curator Tour and Talk With Pedro Azara
5:30 p.m.
BSA Space
290 Congress St.
Boston, MA
bsaspace.org

THURSDAY 4

LECTURE

D.C. Modern Preservation
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

FRIDAY 5

EVENT

Bridging the Nature-Culture Divide II: Stewardship of Central Park's Woodlands
8:00 a.m.
Museum of the City of New York
1220 Fifth Ave.
tclf.org

SATURDAY 6

WITH THE KIDS

Family Program: So Sew Tall
10:30 a.m.
The Skyscraper Museum
39 Battery Place
skyscraper.org

EVENT

Tour: What's Out There Weekend NYC
9:00 a.m.
Cultural Landscape Foundation
various sites around New York
tclf.org

MONDAY 8

TOUR

Archtober Building of the Day: Waterfront Esplanade
12:00 p.m.
Pier 15 in Lower Manhattan
cfa.aiany.org

TUESDAY 9

LECTURE

Ronald A. Altoon
6:30 p.m.
New York Institute of Technology
de Serversky Mansion
Northern Blvd.
Old Westbury, NY
nyit.edu

LECTURE

Almost Anonymous & Ubiquitous: The Speculative Architecture of George & Edward Blum
6:30 p.m.
The Skyscraper Museum
36 Battery Pl.
skyscrapermuseum.org

WEDNESDAY 10

EVENT

DesignPhiladelphia Festival
320 South Broad St.
Philadelphia, PA
designphiladelphia.org

THURSDAY 11

LECTURE

Philadelphia's Mega-Museums: Iconic Forms Over Function?
5:30 p.m.
Rosenbach Museum and Library
2008-2010 Delancey Pl.
Philadelphia, PA
designphiladelphia.org

SUNDAY 14

EVENT

Tour: Architecture and Engineering of the Manhattan Bridge
3:00 p.m.
New York Transit Museum
Main and Plymouth St.
Brooklyn, NY
nycharities.org

MONDAY 15

EVENT

Squire Vickers: Subway Architect
3:00 p.m.
New York Transit Museum
Borough Hall Station,
Token Booth
Brooklyn, NY
nycharities.org

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LECTURE

WHOA: Breathing Architecture

6:00 p.m.
Museum of Jewish Heritage
36 Battery Pl.
skyscraper.org

WEDNESDAY 17

EVENT

Design: Just What the Heck Is It?
8:30 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FILM

The Radiant Sun: A Portrait of Mid-Century Designer Ruth Adler Schnee
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
go.nbm.org

THURSDAY 18

LECTURE

Intersection and Convergence
6:30 p.m.
BSA Space
290 Congress St.
Boston, MA
bsaspace.org

TOUR

Anne d'Harnoncourt Sculpture Garden
1:00 p.m.
26th St. Benjamin Franklin Pkwy.
Philadelphia, PA
philamuseum.org



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ANDREA ZITTEL: FLUID PANEL STATE

Andrea Rosen Gallery
524 West 24 Street
Through October 27

Andrea Zittel's tenth solo show, *Fluid Panel State*, at the Andrea Rosen Gallery, her expands on her previous ideas that our culture is fixated on assigning order to a chaotic world by defining the personal and social significance of objects and by creating a distinction between everyday objects and art. Zittel demonstrates through a panel, a nebulous form, how an object can exceed functional properties, such as shelter or clothing, to convert into an art object, such as a tapestry or a painting. The gallery is compiled mostly of handmade textiles, designed by Zittel, but also includes large enamel paintings, smaller framed paintings on paper, and a large carpet placed in the center of the installation. A PowerPoint presentation further discusses the properties of the *fluid panel state* expanding on the importance positioning has in attributing meaning to a flat panel. Ultimately the exhibit leaves viewers to decide if they are experiencing art or object.




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Didier Faustino's *Stairway to Heaven*, 2002.



COURTESY MOMA

MoMA's Rabble Rousers

9+1 Ways of Being Political:
50 Years of Political Stances in Architecture and Urban Design
Museum of Modern Art
11 West 53rd Street, New York
Through March 25, 2013

The floor space devoted to architecture at MoMA is so minuscule (even “design” objects have more space on the third floor) that it’s difficult to do justice to the Modern’s extraordinary collection of architectural drawings, models, and ephemera. Even before its recent co-acquisition (with Columbia’s Avery Library) of the vast Frank Lloyd Wright archive, MoMA’s collection was one of the most extraordinary architectural resources in the city. Chief Curator Barry Bergdoll has thoughtfully and carefully reinstalled the collection periodically to show off the collections depth and breadth. Now Pedro Gadanho—who was hired last year as a curator—along with Curatorial Assistant Margot Weller, has created an exhibition that selects work from the collection that emphasizes architecture and its potential for political engagement.

Despite this well-worn and heavy theme, *9+1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design* is a thrilling and joyous survey of architecture as we are likely to see in New York. It may simply be that Gadanho comes from Portugal and is able to scroll through the collection with fresh eyes—something

we desperately need in New York. But he also has a sophisticated understanding of how contemporary architecture is contingent on economic power. This exhibition wants to challenge this view and focuses on architectural works that “represent the diversity of the way in which political attitudes have been expressed in architectural concepts and urban interventions since the 1960s.”

The exhibition is divided into 10 thematic sections beginning in 1961 with “Radical Stances,” which focuses on the unbuilt projects of radical architectural imagination. This section highlights include iconic works by Cedric Price, Peter Cook, and Andrea Branzi (all gifts of the extraordinary Howard Gillman Foundation) and these examples of architecture as art remind us that drawing can be a form of provocative manifesto. But like the other nine sections there are several little known works by Gunter Rambow and Laurids Ortner that show how innovative and creative radical anti-modern stances were in the 1960s. Several architects who might find affiliation with the other radicals in this first section are found around the exhibit in other categories:

continued on page 33

POSSIBLE PALLADIOS

Andrea Palladio: Unbuilt Venice
Antonio Foscarni
Lars Mueller Publishers
\$60.00



COURTESY LARS MULLER

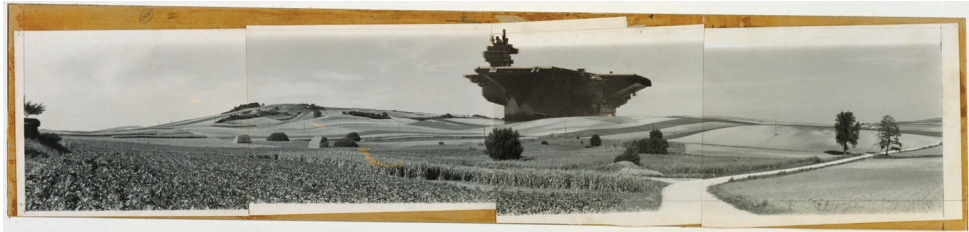
Can a book on Palladio, released four years after the end of the fifth centenary of his birth, which brought scores of publications and exhibitions, still add something new to our knowledge of the architect? That is what Antonio Foscari, architect, Venetian nobleman, and descendant of the Doge Francesco Foscari (1373–1457) and author of *Andrea Palladio: Unbuilt Venice* asks in this concise and short text. He addresses the Italian master by focusing on the conditions which prevented the realization of three projects for major buildings dating between 1570 and 1577, namely those for the Doge’s Palace, the Piazza Latini (at the foot of the Rialto Bridge), and for the Church and Convent of Charity that, if realized, would have radically changed the look of La Serenissima. Foscari wrote the books, not as an historian, but as an architect, reconstructing, through innovative analysis and interpretation, the documents on the three projects.

Foscari is, so to speak, thoroughly Venetian, moving from the assumption that Venice is an ideal central location, the center of political decisions and ideological formulations of great historical importance. He traces Palladio’s (1508–1580) early history in the Veneto region during the crucial time of imperial occupation. And he describes Palladio’s career as an interpreter of its republican ideology: he builds “villas”—empty of ornaments, despite his masterful skill as stonemason, giving evidence of his ideological republican sympathies. In addition, these villas are built in open countryside with no defense, not even of a ditch or wall, giving another ideological statement. All the country in landscapes that we can recognize today in the paintings of Giorgione and Bartolomeo

Montagna were symbols of the destruction of feudal civilization.

This is the starting point of Foscari’s work, which captures Palladio in his early years as spokesman for the Republic and operating the construction of the loggias of the Vicenza Basilica. It is the Giulio Romano period in Vicenza, which becomes decisive for Palladio’s formation, as will Cardinal Ridolfi.

The theme of the reconstruction of the Doge’s Palace, destroyed by fire in 1577, is the crux of this analysis: not only has no one ever managed to outline this unbuilt project, though Palladio left long written descriptions of the project in which he speaks about a covered square inspired by the ancient model of the Balbi crypt in Rome, which he had already used in the representation of the ground floor of the Basilica in Vicenza, but never realized. He talks of 14 pillars on each side—that held as many columns of giant order on a square plan—implying an image of the building as an overwhelming force facing toward Piazza San Marco. Foscari reconstructs the 14 columns using the pitch of the pillars of Palazzo Thiene in Vicenza, setting the giant order with its two levels, and stating that everything would be built in brick to facilitate the supply and the speed of reconstruction. Palladio was fascinated by the giant order and peripteral construction where columns are embedded in the wall: he attempted it with the Palazzo Valmarana in Vicenza, but only in the thickness of the wall pilasters; he tried again for the Palazzo Barbaran da Porto, but without success. He is able to accomplish it in the Loggia del Capitano, because it represents Venice and the authority of the State seat. In dialogue with the Basilica, this one in stone, the other



COURTESY MOMA

Above: Hans Hollein's *Aircraft Carrier City in Landscape*, 1964.

MOMA'S RABBLE ROUSERS continued from page 32 Superstudio in "Fiction and Dystopia," Yona Friedman and Hans Hollein in "Iconoclasm," Ant Farm in "Interrogating Shelter," or even Lebbeus Woods in the "Deconstruction" section.

One architect who was influenced by the 1960s radicals, Rem Koolhaas, makes no less than 13 appearances in the exhibit in all his various OMA groupings (with Madelon Vriesendorp, Elia Zenghelis, etc.), making him by far the most ubiquitous, if not influential, architect in the show. But Gadanho also seems to have wanted to include New York-centered work and here Bernard Tschumi has eight works in various sections and may be a sympathetic reminder of someone, like Gadanho, who came from Europe to New York, making his mark with *Manhattan Transcripts* (1980). There are several works in the show that really stand out for the power of their image making: Aldo Rossi's *Urban Construction* (1978), Gordon Matta Clark's *Conical Intersect* (1975), Skidmore, Owing & Merrill's *National Commercial Bank Jedda* (1970), Lebbeus Woods' gorgeous nine-paneled *Terrain* (1999), and even Leon Krier's spare and lithe *House Without Rooms* (1972). One gets the sense

that Gadanho's real passion is for the final three sections: "Occupying Social Space," "Interrogating Housing," and "Politics of the Domestic," which bring the exhibit up to date with current notions of political practice. Oddly enough these sections seem to predict a turn away from buildings to an interest in art as a possible political commentary and criticism. These sections have works like Didier Faustino's surreal *Stairway to Heaven* (2002) David Goldblatt's *Street Traders and Montecasino, Fourways, Johannesburg* (2001), Raumlaborberlin's video and installation *Cantiere Barca* (2011), and Marjetica Potrc's *Caracas Growing House* (2003). The exhibition underscores that, despite our emphasis on sustainability, what matters for architects is still powerful physical form, creative expression, and response to the revolving polis as well as convincing politics. This show is a great reason to battle the crowds at MoMA and be reenergized by the power of exhibitions. And a note to the MoMA leadership: please give the architecture collection more space and Gadanho a real show!

WILLIAM MENKING IS AN'S EDITOR-IN-CHIEF.

in brick, the Loggia del Capitano dominates with its giant order, the double order of the Basilica. Even here, unfortunately, it is incomplete as only three of the five planned bays were made. The giant order for Palladio is a dream to be realized that becomes almost a reality in the final phase of his life in his powerful proposal for the Doge's Palace. Foscari covers almost all the work of Palladio, always with an eye to connect the architectural event to the history that, at times, is the history of the characters with whom Palladio worked or the milieu in which he operated. In order to impose his solution, of course, Palladio never defended the beauty of his project, but he listed all the "theoretical and scientific reasons" why his clients should change the current situation and proceed with another method. Why were these projects not realized? Because the government departments perceived them as vagaries and anomalies in the Venetian practice, a break with tradition. The design of the Rialto Bridge is a similar story which today is still unclear: an architecturally significant square with no shops, but evidently conceived for performances and shows. The third project, the Convent of Charity, is designed for the area where the Academia Galleries are located today, but twice as large. It would have been, with certainty, the largest building in Venice. But with sole access through the existing Late Gothic church and because of its very presence, the building would not have appeared on the Grand Canal.

Foscari assumes that Palladio used the Baths of Agrippa as a model as they, too, had their own entrance on the longitudinal axis through a religious building: the reconstruction of a new temple like the Pantheon—in place of the existing one—would have been a very powerful image on the Grand Canal. The model that Palladio would have followed for this project is still the Ancient one.

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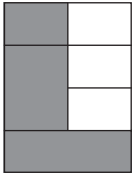
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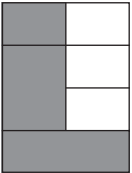
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POST-CRISIS, ACADEMIC REALITIES

In parallel to his professional activities, Alejandro Zaera-Polo has developed a substantial role within academia. Recently named Dean at Princeton University School of Architecture, Zaera-Polo spent some time with *AN* Contributor Jonathan Louie to discuss opportunities within the current economic environment.

Zaera-Polo is co-founder of London and Barcelona-based Alejandro Zaera-Polo Architecture (AZPA). Prior to being named dean at Princeton he was a visiting professor at Princeton, dean of the Berlage Institute in Rotterdam, Berlage Chair at Delft University of Technology, and the first recipient of the Norman R. Foster Visiting Professorship at Yale.

You've led a career that has intertwined architecture education, theory, and practice. In this stage of your career, what made you decide to go back into education?

I don't think that I've ever left education. Except for a period of about three years between my retirement at the Berlage Institute and when I started to teach here (at Princeton). The rest of my career has been linked to education or academic practice. It wasn't that big of a change. What was more of a change was deciding to leave Europe and settle in the United States. The reasons for that are various, some of them are more related to personal life—my office, Foreign Office Architects, split up last year—and also the market collapsed; so it looked like a good opportunity to do something else, live somewhere else, and devote a little more time to academia.

The divide between architectural education and architecture—the academic agenda versus the culture of project management—has never been more magnified

than at present. With such massive global unrest and uncertainty what opportunities does architectural education have to bridge the two in the current economic environment?

I think that architectural education now more than ever has to be linked to research. We always say that this is the most incredible crisis ever, but there have been other crises and other moments where practice and education models have had to be reinvented. I think that the most important thing you can teach an architectural student is to investigate, to be inquisitive, to research. This is not something new, but I think now it has become more acute because of the specificity of the moment and the opportunities that are appearing before us in this economy.

In terms of opportunities for investigation and developing new forms of practice, I have concerns with the environmental performance of building. The building industry is possibly the biggest agent in carbon emissions and energy consumption. What would happen if we were able to reduce its emissions by 10 percent? The other area where I see opportunities is computation and digital fabrication. The incorporation of sensors into buildings and objects are dramatically changing the way buildings work or could work. These developments have drastically affected other industries, but have not yet been effectively incorporated into the discipline of architecture. There are obviously important opportunities that are based in an entirely new geo-political system; where certain regions of the world are starting to gain importance while others are troubled with enormous political and religious problems. Now that we have the possibility of sitting back and contemplating the situation from a distance, we can start addressing these issues more deliberately.

Can you talk more about architectural research? It seems there are two primary types of research, one in relationship to technique and application and the other stresses an agenda of theory and experimentation.

I don't think that you should distinguish between architectural theory and practical application. I don't want to point fingers and name names, but you can imagine the schools in the world where there is no architectural theory, and everything is technology and delivery or training for the market. On the flipside there are those schools where people don't get to actually think about how a building comes together. I think the idea that theory only applies to the history of architecture or philosophical relationships of the discipline is a mistake. And I think that if you were to talk to people who are important theorists, they will probably tell you that technologies are tinged with political and theoretical content. Maybe you can't create an efficient theory or history of architecture without having the knowledge of technical processes.

The model of education or model of research that I'm interested in is where there is a certain engagement and investment with the technologies of building. Not only with current construction standards, but exploring technologies that are not yet part of the building industry, for example the exponential growth of digital fabrication. This is a phenomenon that transcends the question of production. This is a cultural phenomenon. This is the definition of the condition of the status of people as consumers versus producers. There are issues within the technology of digital production. To give you an example it will have an ontological, sociological, and political effect—a dramatic political effect, just as social media is having a

dramatic effect in the way we inhabit architecture and inhabit cities. That is the kind inquiry that is relevant today.

Earlier in your career you started to write for *El Croquis*, but since then have shifted your academic interests towards theorizing opportunities in design practice. Can you talk about how your interests changed over time?

This is a difficult thing to answer in a short format because my theoretical and practical interests have grown and expanded since I was a student writing for *El Croquis*. As a European student I was interested in technology and the technological capacity for the development of buildings. So, for example, I used to know how to calculate the structure of an 11-story-high building and size it for rebar. But if you read the text that I was writing back then you'll see I was trying to relate architecture to philosophical discourse. I was almost forcing philosophy onto architecture.

But when my practice took off and it became the most important thing, my thinking started shifting back towards the areas of knowledge that I grew up with. So I became interested again in technology and in the problems of the practice of architecture. Then I started to derive questions from that; questions about globalization, about contemporary culture, environmental problems, and also opportunities that may arise from the engagement with the world of social media. So it kind of goes back and forth, between technical performance or considerations and more theoretical or philosophical considerations. I've always been an advocate for a seamless application between theory and practice. I've had the opportunity to operate on both sides simultaneously, and in my mind it is very important to have a process that can go back and

From left: Alejandro Zaera-Polo; Ravensbourne, London; Birmingham New Street Station.

forth between the more abstract and theoretical distance, and the deep engagement of the built environment.

We now find ourselves in a world where both practitioners and students alike have access to a global information network. How do you see the architectural institutions adapting and responding to this non-spatial cultural phenomenon. Or will it?

That was the last experiment that I did here at Princeton (in fall 2011) and am now continuing. How can technologies that are commonly used in everyday life—like social media for example—produce major architectural changes both in terms of the nature of the things that we need to build and the institutions that need to host? What will be the architectural expression of the culture of the web 2.0? Those are the issues I'm interested in developing at Princeton.

Architecture has traditionally been one of the main depositories of public-ness. But now public-ness occurs on different levels and requires different physical infrastructure in order to occur. Or if it doesn't require different physical infrastructure, it creates the possibility for new infrastructure to be generated. I believe that these issues are really the beauty of institutions like Princeton, with a global reach and very well consolidated intellectual infrastructure that we can hope to develop with neighboring disciplines within the university. That commitment to the next form of architectural knowledge is what an institution like Princeton should be doing now.

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Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

Learn about our other energy-saving projects at www.honestbuildings.com/lutron



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